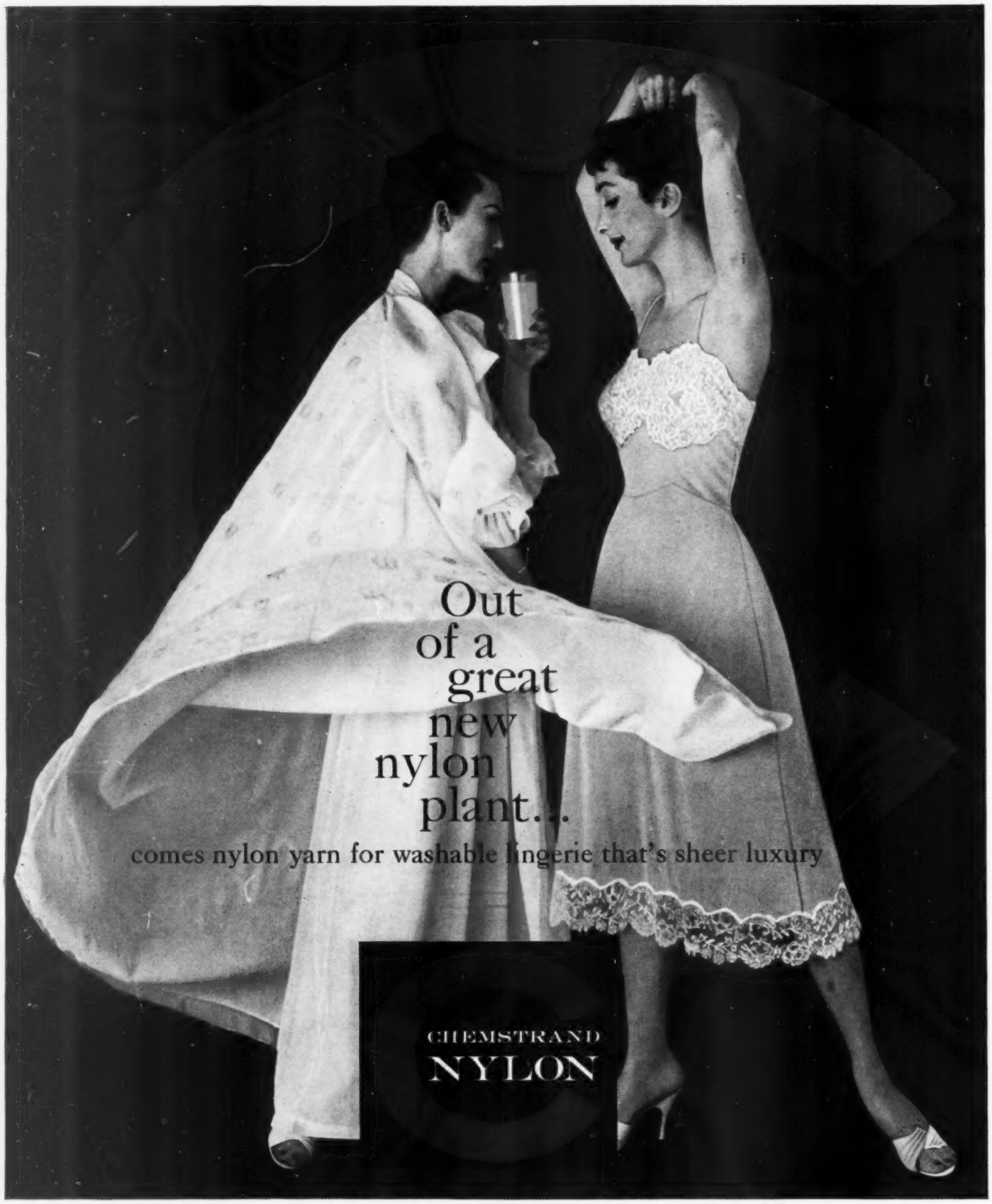
AF

American Fabrics and Fashions Number 35

Winter 1955-56

JAVANESE BATIK SARONG — Courtesy Metropolitan Museum of Art



Fragile to see, luxurious to wear, yet remarkably strong and *completely* washable . . . that's what lingerie is today, thanks to nylon. The nylon you see here is perfect as man can make it: fine, sheer, beautiful. For this is *Chemstrand nylon,* product of the most modern nylon plant science and industry could build.

Designed by Eve Stillman
for GRACETTE
At Bonwit Teller, New York
I. Magnin, California & Seattle
Woolf Brothers, St. Louis
and other fine stores.

Chemstrand makes only the yarn; America's finest mills and manufacturers do the rest.

THE CHEMSTRAND CORPORATION, 350 Fifth Ave., N. Y. 1 · Plants: CHEMSTRAND® NYLON—Pensacola, Fla. · ACRILAN® ACRYLIC FIBER—Decatur, Ala.

American Fabrics

. . . dedicated to the belief that Fashion begins with the Fabric . . . that the American textile industry casts a major influence on the economic and social aspects of the world in which we live and that it has deservedly attained the world's pinnacle from which it can never be dislodged. This volume number thirty-five of American Fabrics, focussing its editorial spotlight on the American designer working with American fabrics, and the influence of fine arts, both modern and Oriental, on fabrics, presents as well the latest developments in the fields of fashion, decorative, and industrial fabrics.

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Number 35

Winter, 1955-56

American Fabrics

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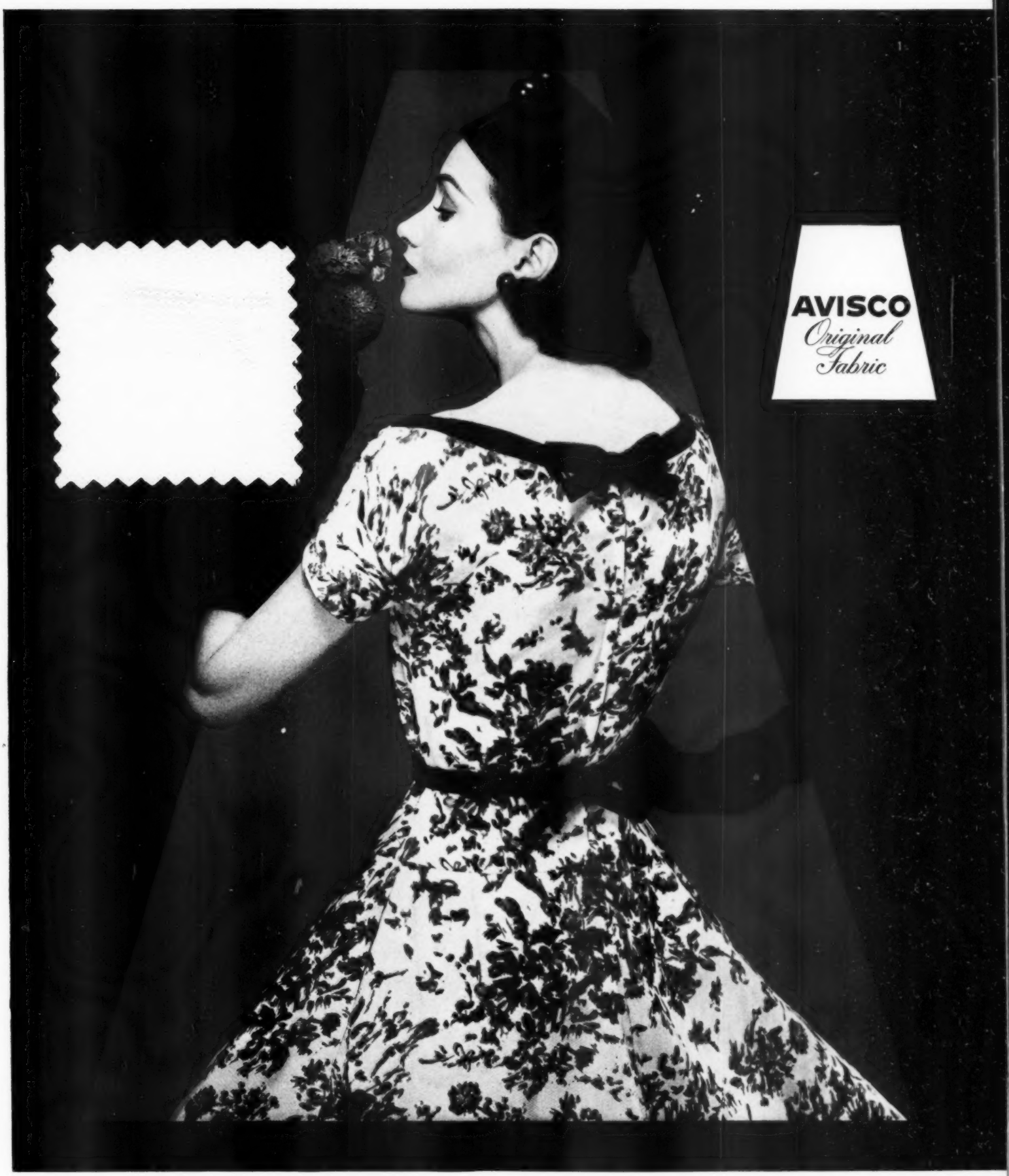
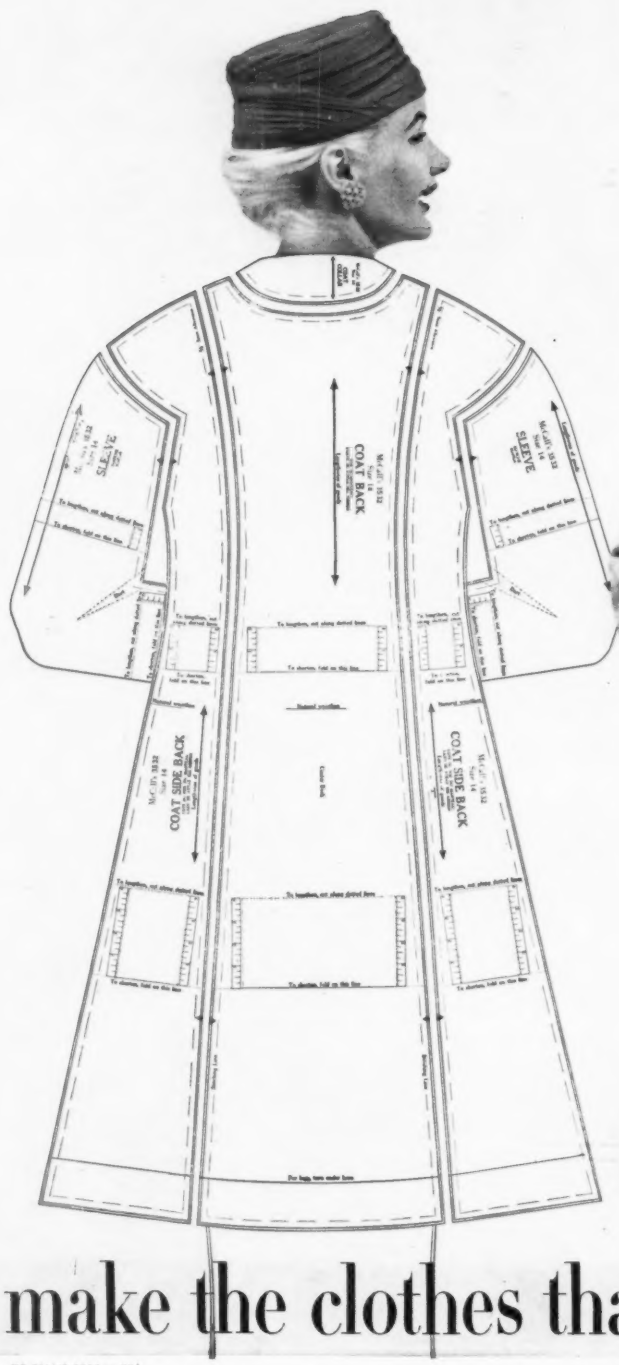


...and it *feels* beautiful, too / AVISCO is the reason

A gifted California designer was inspired by the supple texture of this Avisco Original acetate and rayon pique. Avisco is the reason for its glacial coolness and satiny smoothness next to your skin.
The dress by Marjorie Michael about $55.

FOR THE STORE NEAREST YOU WRITE:
DEPT. A-121, AMERICAN VISCOSE CORPORATION,
350 FIFTH AVENUE, NEW YORK 1, N. Y.



make the clothes that "make" the woman

MC CALL'S 3532 — 75¢

The woman is you — as elegant as if you'd just been to Paris! Actually it's McCall's who goes to Paris *for* you. Before a McCall's Pattern gets on paper, we've visited the great couturiers of Paris, London, Rome, New York . . . and picked a prize like this slim caftan-and-dress ensemble. From the new Spring fabrics you might pick these two Oriental ones — silk twill for the dress, raw silk tussah for the coat. If you want clothes that "make" the woman — make straight for McCall's Pattern Catalog. It's at fine stores everywhere.
McCALL'S PATTERNS, 230 PARK AVENUE, N. Y. 17

HAT BY ADOLFO OF EMME

McCall's
printed patterns

McCall's $1,000,000 fabric promotion starts January 20 in VOGUE.
McCALL'S, MADEMOISELLE, LADIES' HOME JOURNAL, REDBOOK.
BETTER LIVING, SEVENTEEN, NEW YORK TIMES MAGAZINE

It pays to investigate THIS family affair, because "Everglaze" "Minicare" fabrics mean good business for you. These handsome new wash and wear cottons are now ready to travel resort-ward in clothes for men, women, and children. A whisk through the suds by hand or machine—a quick drying by any method—that's all it takes. Although some wearers may want them to have an occasional touching-up, "Everglaze" "Minicare" cottons get by nicely with no pressing at all. As for resisting creases and dirt, keeping their shape, staying new and attractive looking—let's put it this way: these are "Everglaze" fabrics. You know what that means. So do your customers. Contact your regular source of supply for full information on this important family affair.

in resort fashions

EVERGLAZE® MINICARE™

little or no ironing
wash and wear Fabrics

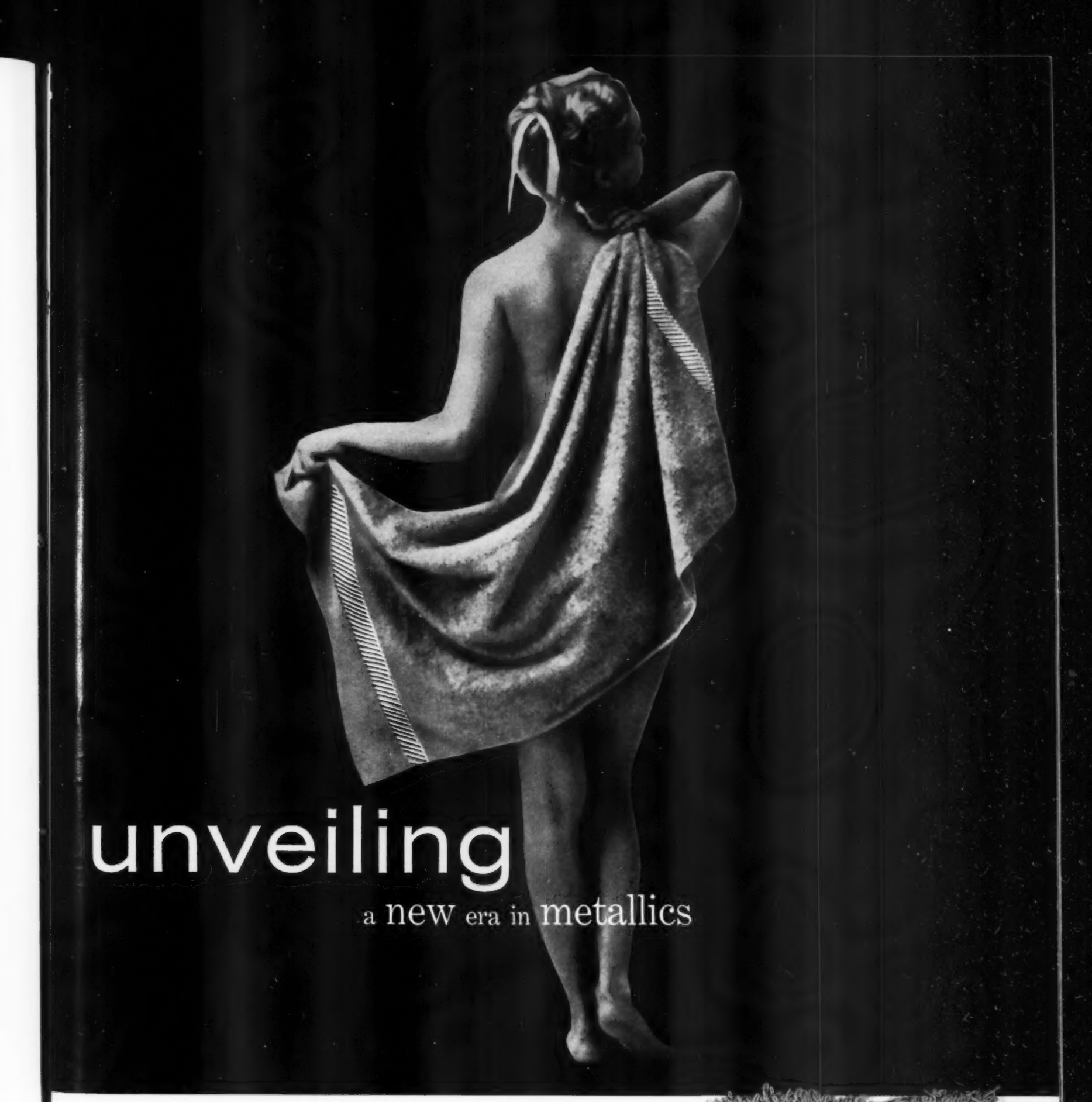
...are a family affair

EVERGLAZE® MINICARE™ fabrics

resist creases · wash easily
need little or no ironing
won't shrink or stretch out of shape

®A trade-mark signifying fabric processed and tested according to processes and standards controlled and prescribed by Joseph Bancroft & Sons Co.
TM Reg. J. B. & S. Co.

EASIER LIVING OWES A LOT TO EVERGLAZE® *fabrics*

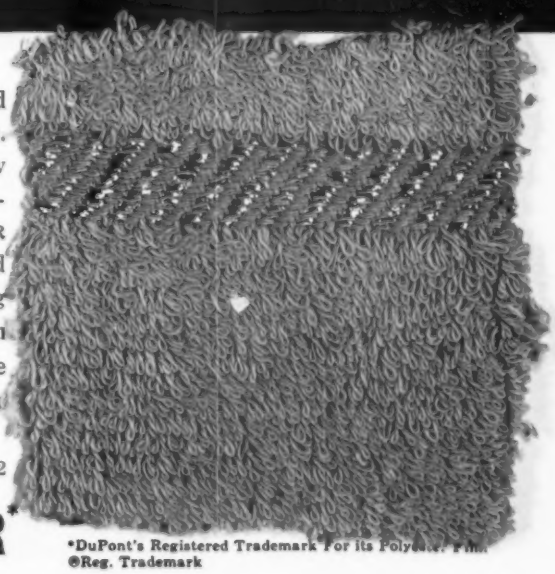


New METLON with MYLAR—the only metallic awarded the certified washability seal of the American Institute of Laundering.

NOW! The dazzling beauty of metallics can be used to glorify cotton and other wash and iron fabrics. Yes, even towels! Here is Callaway Mills "New Grandeur" pattern — visual proof of the miracle-come-true. What makes it possible? New, METLON-with-MYLAR metallic yarn . . . unconditionally guaranteed to wash and iron at high temperatures and never lose its shimmering beauty. It's soft and supple, yet surprisingly strong. Can be vat-dyed. Let Metlon's textile engineers show you the wonders of machine-washable METLON-with-MYLAR for your particular field. Write, wire or phone today!

METLON CORPORATION, 432 4th Ave., N. Y. 16. MU 3-5962

METLON® WITH MYLAR*

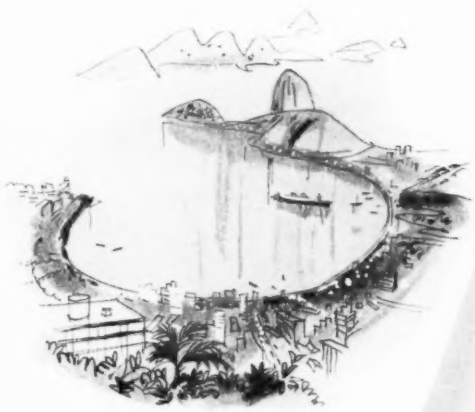


*DuPont's Registered Trademark For its Polyester Film
®Reg. Trademark

JETSPUN®

makes a brilliant entrance

into the world of fashion...



Enka presents Jetspun rayon yarn to Fashion in a new luxury satin woven of acetate and Jetspun yarns. This solution-dyed rayon yarn is truly colorfast...to light, perspiration, dry-cleaning, crocking and gas-fading. And Jetspun has the added feature of strength combined with supple delicacy. Look to Enka Jetspun for exciting new developments in fashion. Look to Enka for elegance... everywhere!

WALTZGLOW SATIN BY EICHMANN & HECHT • EVENING FASHIONS BY RENÉE OF KAY-SELIG

®T. M. REG. U. S. PAT. OFF. BY AMERICAN ENKA CORP.

You needn't handle with care!

Introducing Care Free Fashions

Simmons Hide-A-Bed sofas
coats by Harry Frechtel
in famous Candalon Fabrics with
the spot-resistant Sylmer Process*

YOU'VE never known how much a fabric can do for a fashion until you see these new Candalon fabrics. It's not only that they're so lovely to look at and luxurious to feel, but the special Sylmer process by Dow Corning gives them practical qualities that have been impossible up till now. These fabrics are *spot-resistant*, not only to the regular type of soiling, but to all non-oily stains such as tea, coffee, soft drinks, fruit juices, even ink. These fabrics are also *wrinkle-resistant*, which means they will stay smooth and new-looking.

We need hardly tell you about Simmons famous Hide-A-Bed sofas, except that these new 1955 versions have a host of improvements, including *lower seating height, comfort-angle back* and *luxury-sofa seating comfort.*

As for the coats by Harry Frechtel, every woman who knows fine clothes knows these are among the finest.

You'll find these Care Free Fashions at better stores—who want to help *you* live better.

CANDALON FABRICS

made exclusively by **COLLINS & AIKMAN** America's Largest Weavers of Fine Upholstery Fabrics, 210 Madison Avenue, New York 16, N. Y. In Canada, Farnham, Quebec

*Dow Corning—® Candalon—®

this is

Wamsutta® Supercale®

Wamsutta Supercale sheets and pillowcases—and Wamsutta towels
...the luxury that is never an extravagance.

WAMSUTTA MILLS, 1430 BROADWAY, NEW YORK 18, N. Y. DIVISION OF M. LOWENSTEIN & SONS, INC.

Wamsutta® Supercale®

...a garden of the most slumberful sheets in the world. Inspired designing—superb hand-screening—on the finest of all sheet fabrics—
WAMSUTTA SUPERCALE

Pansies for Remembrance

Utterly delightful nosegays of pansies, tied with ribbon and hand-screened exquisitely on white Supercale sheets and cases in twin or full sizes. In either rose-pink, or mauve-blue.

Daisy Sprays

Fresh as the morning . . . airy wreaths of daisies, hand-screened most beautifully on snowy Wamsutta Supercale sheets and cases. Full or twin sizes. Daisies in lime, pink, blue or yellow, as shown.

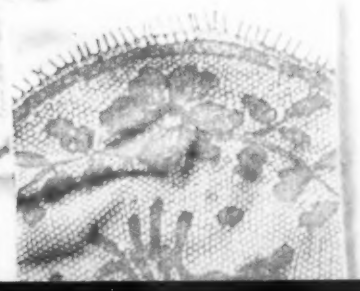
"Flower Beds"

Rosy Dreams

Long stemmed roses . . . tossed with luxurious abandon (and magnificent hand-screening) on white Supercale sheets and cases. In either twin or full sizes. Roses in yellow, pink or blue.

Chantilly Flower Lace

Fabulous hand-screening . . . the life-like reproduction of delicate Chantilly lace borders on fine white Supercale sheets and cases, twin or full sized. Worldly black, grey, blue, green or pink lace.



Wamsutta Supercale Sheets and Case
. . . the luxury that is never an extravagance.

WAMSUTTA MILLS, 1430 BROADWAY, NEW YORK 18, N. Y.
DIVISION OF M. LOWENSTEIN & SONS, INC

this is

Wamsutta® Supercale®

Wamsutta Supercale sheets and pillowcases—and Wamsutta towels
...the luxury that is never an extravagance.

WAMSUTTA MILLS, 1430 BROADWAY, NEW YORK 18, N. Y. DIVISION OF M. LOWENSTEIN & SONS, INC.

A Maharani's Ransom
In Exclusive
Shrinkage-Controlled
PERMATHAL®
Cotton Knit!

Haymaker's polo dress features another Alamac first—PERMATHAL jersey in madras stripes, muted multi-tones from across the seas. This is the wondrous cotton knit that won't sag or stretch, refuses to shrink after wash-tub trips, and rarely needs the help of an iron.

The fit is forever
in

PERMATHAL®

by Alamac

350 Fifth Avenue, New York 1, N. Y.

color unlimited!

...as 5 new, easy-blending colors appear in superfast Coloray

silver grey

terra cotta

peacock blue

for fabrics...
apparel...home furnishings...
automobiles...
industry

hunter green

medium brown

The arrival of these five glorious colors brings the basic range in Coloray to 19 colors! And skyrockets the number of possible new color effects way over the more-than-2,000 colors already created.

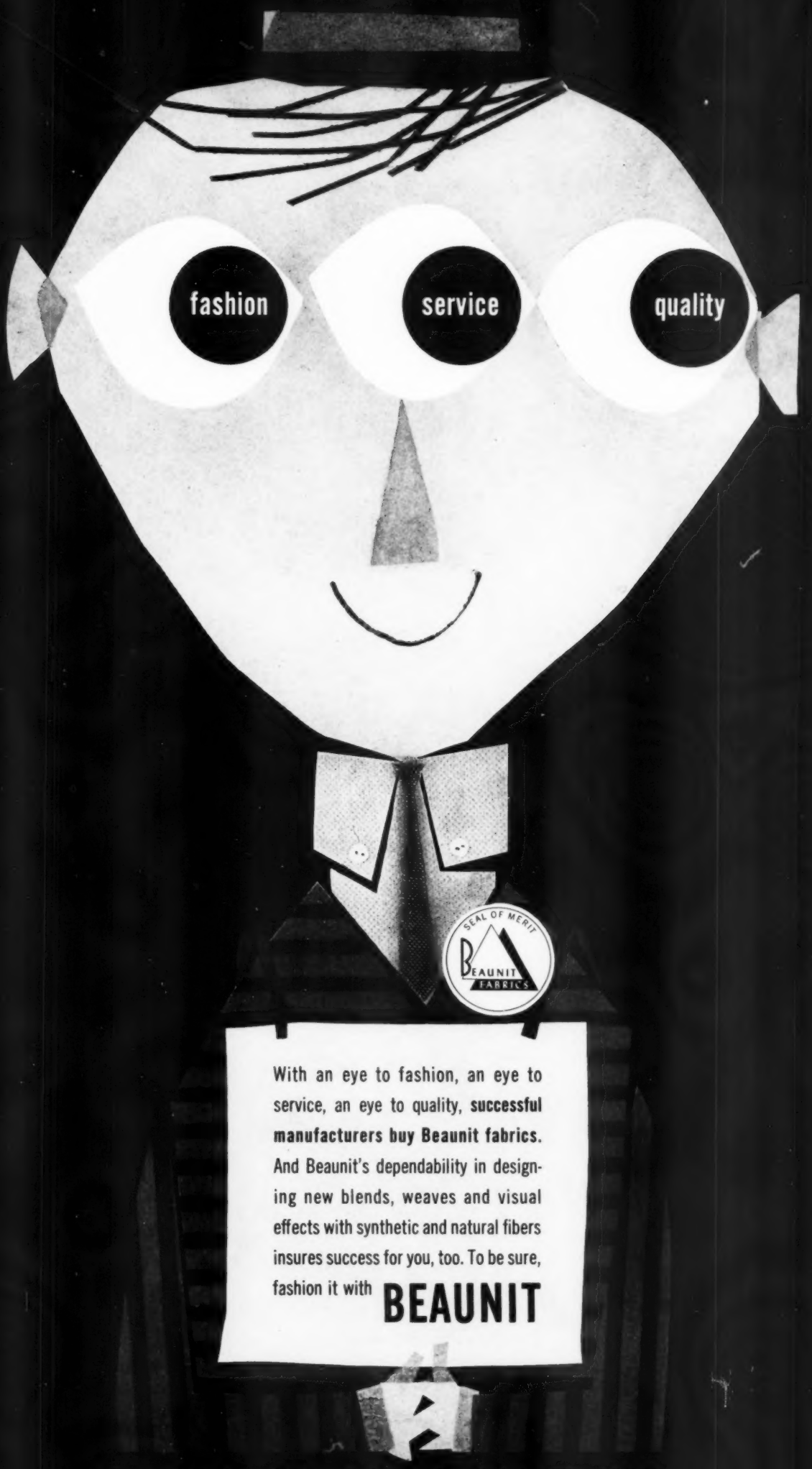
For Coloray colors are not only phenomenally *colorfast,* but remarkably *blendable.* What *new* categories of color can now be blended? A brilliant range of blues . . . clean-cut, clear as jewels. A gamut of greys that are true solids. A rich range of dark greens. A larger, *livelier* family of tans-rusts-browns.

All Coloray colors enjoy spectacular ratings for fastness. Sun-fastness. Wash-fastness. Fastness to perspiration, cleaning, air fumes. Because—the color is caged deep in the fiber. That's why Coloray color is also richer, glowier, *lovelier* than ordinary color.

Courtaulds' rayon fiber with Captive Color..."*can't escape!*"

For further information, write:

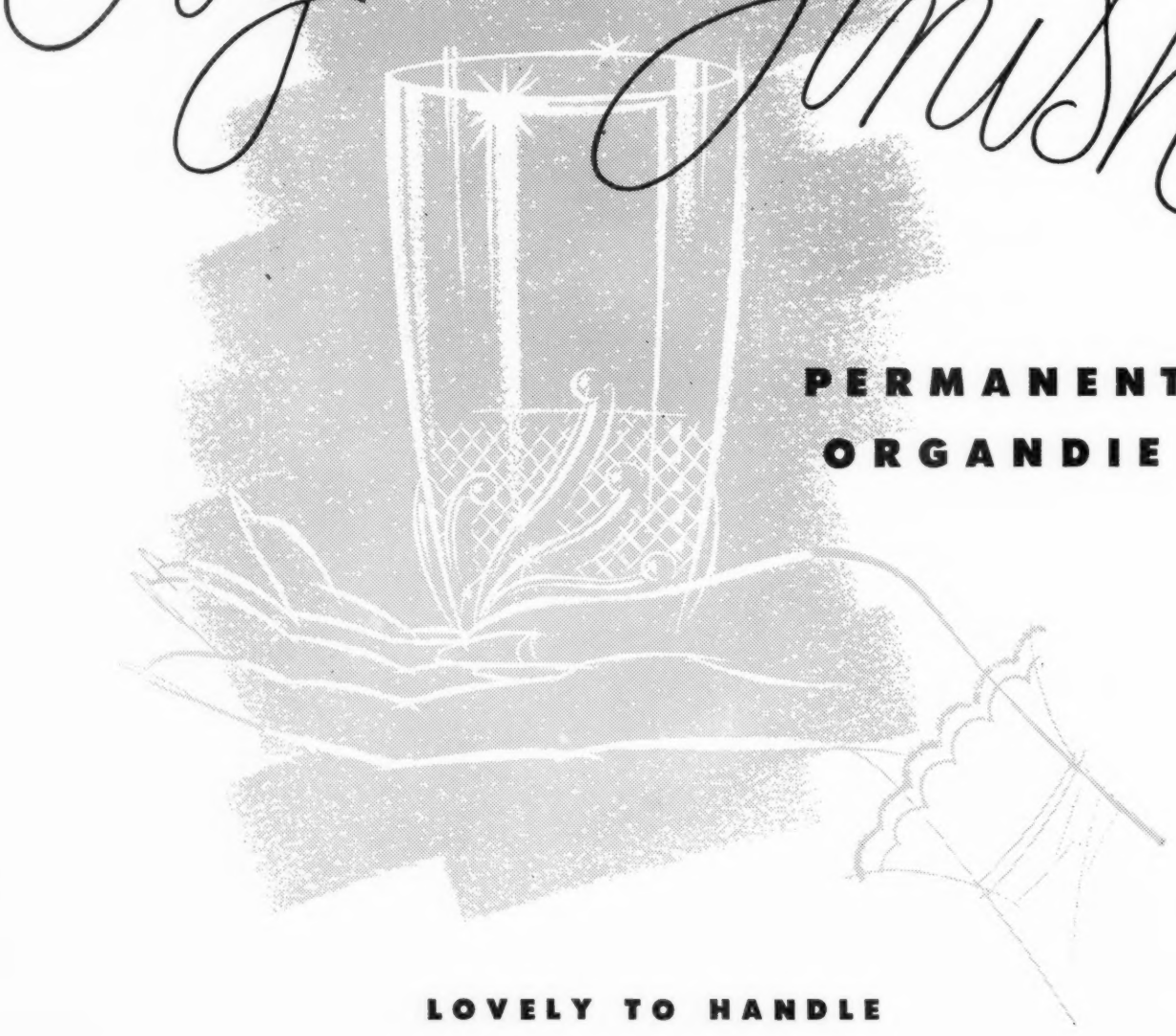
COURTAULDS (ALABAMA) INC., *first name in man-made fibers, first name in solution-dyeing*
600 FIFTH AVENUE, NEW YORK 20 • Greensboro, N. C. • Le Moyne Plant, Mobile, Ala.



With an eye to fashion, an eye to service, an eye to quality, **successful manufacturers buy Beaunit fabrics.** And Beaunit's dependability in designing new blends, weaves and visual effects with synthetic and natural fibers insures success for you, too. To be sure, fashion it with **BEAUNIT**

Beaunit Mills, Inc., 450 Seventh Avenue, New York 1 • BRyant 9-9300

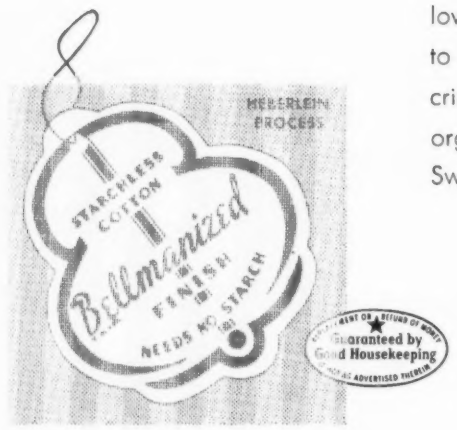
Crystal Finish



PERMANENT
ORGANDIE

LOVELY TO HANDLE
BEAUTIFUL TO SEE

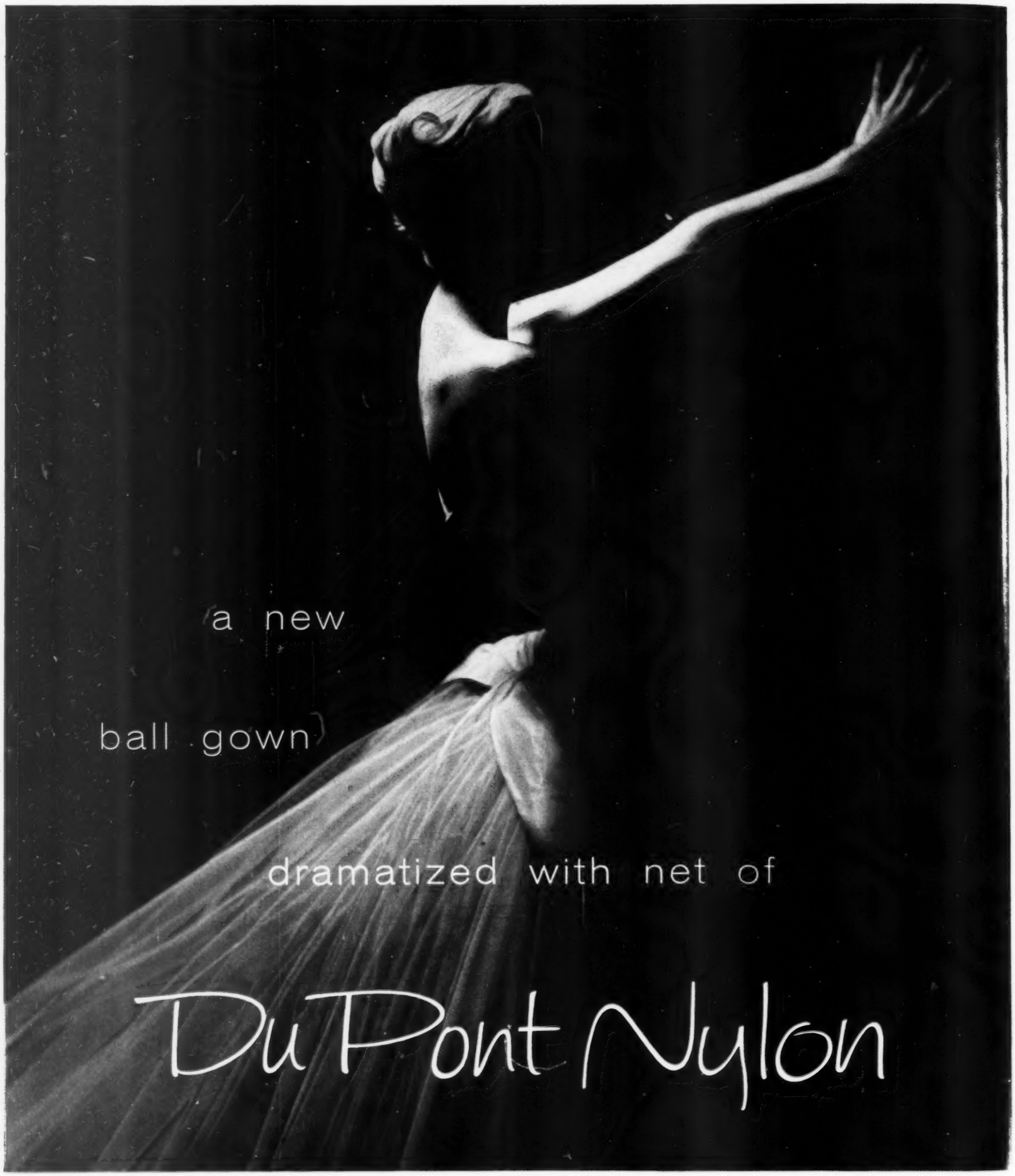
It "makes" the organdie... that makes no problems for designer, cutter or needleworker. Sheer, transparent loveliness... not harsh, stiff or troublesome to handle... but the precise balanced crispness characteristic of the finest organdie imports. A Heberlein permanent Swiss process rendered to perfection.



Bellmanized organdie by Textile Looms, Inc.

BELLMAN BROOK BLEACHERY COMPANY • FAIRVIEW, N. J.

Originators of Famous BELLMANIZED STARCHLESS FINISH
LICENSEES FOR SANFORIZED • TEBILIZED (For Tested Crease Resistance) and "HEBERLEIN" Processes.



Hand in hand with today's sumptuous fashions...the luxurious beauty of Du Pont's modern-living fibers. For, like the nylon in this Charles James ball gown, Du Pont fibers make possible fabrics with outstanding beauty and hand, easy-care qualities that are in such demand today. No wonder they are favored by so many smart designers...so many perceptive customers. Du Pont's modern-living fibers—rayon—acetate—nylon, "Orlon"†acrylic fiber, "Dacron"*polyester fiber—can mean new profit opportunities to those who take advantage of their great fashion significance.

†REGISTERED TRADEMARK FOR DU PONT'S ACRYLIC FIBER.
*REGISTERED TRADEMARK FOR DU PONT'S POLYESTER FIBER.

BETTER THINGS FOR BETTER LIVING...THROUGH CHEMISTRY DU PONT REG. U.S. PAT. OFF.

NYLON ORLON† DACRON* RAYON ACETATE

REG. U.S. PAT. OFF. REG. U.S. PAT. OFF.

FABRIC BY CROWN WOOLEN MILLS

Michaels Stern designs your new sport coat to bring you confidence and comfort...confidence in the impeccable tailoring, the forward styling, the look of casual assurance...comfort because the soft, rich-feeling fabric is *Heatherchrome*, a superlative blend of wool and luxuriously comfortable *Vicara* fiber.

Virginia-Carolina Chemical Corporation, 99 Park Avenue, New York 16, N.Y.

VC PRODUCTS

Vicara® BRAND ZEIN FIBERS

JANE DERBY LIKES THE RICH, CLEAN FEEL OF
PROSPECTOR* SHARKSKIN WOVEN WITH

ARNEL*

TRIACETATE

This is the official Arnel symbol—your assurance of pre-tested performance for fabrics made of this new triacetate fiber.

ONE OF THE GREAT AMERICAN CLASSICS—sharkskin—has outdone even itself. Now introduced in 100% weave of Arnel triacetate, it is certainly one of the most beautiful as well as one of the most practical fabrics ever made. Jane Derby, whose clean, beautiful, easy sports clothes are so well known, finds this new Prospector Sharkskin of Arnel perfect for her designs. "It has an elegant, cool, crisp look," says Mrs. Derby.

In addition, this sharkskin of Arnel has outstanding *ease-of-care* virtues. Keeps its pleats through hand washing. Crease-resistance. A good feeling next to the skin—not clammy or sticky. An opaque look. A way of remaining fresh and crisp for a remarkably long time, even on the dampest days. And not only is it completely washable, but it will not shrink out of fit, is exceptionally color fast, irons with a dry or steam iron. For more about where to find Prospector Sharkskin of Arnel, get in touch with Celanese Corporation of America.

JANE DERBY'S new sportsdress designed in sharkskin of Arnel and photographed in her showroom. "I like this sharkskin of Arnel," says she, "because it is washable, crease-resistant, and has an elegant, cool, crisp look."

*Reg. U. S. Pat. Off.

Celanese CORPORATION OF AMERICA, NEW YORK 16, N. Y.

I

Information about

Forté CASHMERE

the wool that's "nearest to heaven"

TRADE MARK

Additional booklets available on request

This is a tiny sample of Forté "nearest to heaven" cashmere as we prepare it for spinning.

Heavenized by Forté

Wools of the World

Our way with wools is exclusively our own. Machinery and processes were devised by us for our use only.

And on the business side, as the largest processors and suppliers of specialty fibres our policies are consistent and clear. We invite inquiry on CASHMERE, MOHAIR, FUR FIBRES, CAMEL HAIR, ALPACA.

Forté CASHMERE

the wool that's "nearest to heaven"

TRADE MARK

PUBLISHED BY FORTÉ, DUPEE, SAWYER COMPANY, BOSTON, NEEDHAM HEIGHTS and NORWOOD, MASS.
IMPORTERS AND PROCESSORS

The wool that's

"nearest to heaven"

TRADE MARK

There is only *one* cashmere. It is obtained from the fleece of the Kashmir goat who lives in the high plateaus of inner Asia.

This goat lives where the days are warm and the nights are cold. He produces cashmere — "the wool that's nearest to heaven" in the minds of a profitable and important segment of your market.

Anybody who is going to have anything to do with cashmere certainly wants to know more about it — and have the *correct* facts about it.

In the interests of all concerned, this information about cashmere is published here.

All cashmere is imported. The Kashmir goat cannot be successfully "transplanted" to other regions regardless of similarity of climates. His fleece cannot be "synthesized".

All 100% cashmere is so marked, and only 100% cashmere *can* be so marked. Anything else is a blend of cashmere and other fibre and must be designated as to the percentage of each fibre.

The retail trade knows true cashmere. For more than

three centuries there has existed a small but informed group of people who know, appreciate and want only 100% cashmere. To violate the confidence of this group of people in any way would be like offering it anything but genuine pearls when genuine pearls are what they want.

Cashmere is for all seasons. The fibres of cashmere fleece are so fine that ounce for ounce compared with fine wool, cashmere has more than three times the insulation value. This accounts for cashmere's being so warm and yet so light . . . why it is never "too much" even on a warm summer day.

Cashmere is always in fashion . . . has been since the elegant courts of the Bourbons. For the informed group which *knows* it, cashmere has never at any time been successfully imitated, duplicated or diluted.

Those who process or sell cashmere know it is a substance of great worth . . . that it must necessarily always be "scarce" — and naturally so and will seek Forté Cashmere, the wool that's "nearest to heaven."

The Mountain Goat

with the cashmere coat

Nature was kind to the Kashmir goat — gave him the finest natural coat known to man or beast.

This goat, who lives in the high plateaus of inner Asia, has a cashmere fleece that keeps him warm on cold nights and cool on warm days. It's fluffy as a cloud, light as a feather, soothing as a warm south breeze. It's delightful, indeed.

And the truth of all this lies in the fact that cashmere fleece has high insulation value equal to three times that of fine wool, ounce for ounce. Alongside each soft, fluffy cashmere fibre is still air insulation tending to keep out heat and cold alike.

This explains why cashmere has warmth without weight . . . why it is as suitable for summer as for winter . . . why the retail trade that *knows* cashmere wants the best there is and wants it "unmixed."

Those who process or sell cashmere know it is a fleece of great worth . . . that it must necessarily always be in scarce supply . . . and that the best and most beautiful cashmere is well worth its price.

The Kashmir Goat at Windsor Castle

It cost the Squire of Weald Hall many thousands of pounds to learn that he could not domesticate the Kashmir Goat of inner Asia with commercial success in England.

He did the next best thing. He gave the entire herd he had imported at such great expense, to King George IV.

That was in 1823. Ever since, the descendants of that herd have been favorites among the exhibits in the Great Park of Windsor Castle but they grow no fleecy coats . . . and have been an object lesson in the fact that cashmere fleece must forever be imported from the habitat of the Kashmir goat himself.

Yet whoever has ever worn a cashmere sweater or a cashmere jacket can answer from the heart . . . "cashmere is the nearest thing to heaven."

So precious is this fleece that even a Kashmir goat living in his native mountains produces only four ounces of it per year.

We think that everyone who handles or sells it will share our affection for it — and respect its unusual qualities.

Queen Victoria and the Kashmir Goats

One of Queen Victoria's hobbies was cashmere shawls.

So much so that she kept a private herd of Kashmir goats. It was therefore the vogue for ladies of fashion to donate their time to the slow and difficult process of separating the fine down from the coarse hair.

Cashmere has always been in fashion. In Victoria's day, the "ring" shawl, i.e., a shawl of cashmere so fine that the whole thing could be passed through a wedding ring, was highly prized.

The shawl has given way to the sweater, but the precious fleece of the Kashmir goat is more earnestly sought than ever. A Kashmir goat yields only enough fibre for one shawl or two sweaters in five years! So, care and appreciation of a substance as lovely as cashmere appeals to everyone who has an instinct for beauty.

The tradition of cashmere is one of the oldest and most highly respected of all the fine wearables of all time. Let's always keep it just that way.

The Orient's gift to the city of Paris

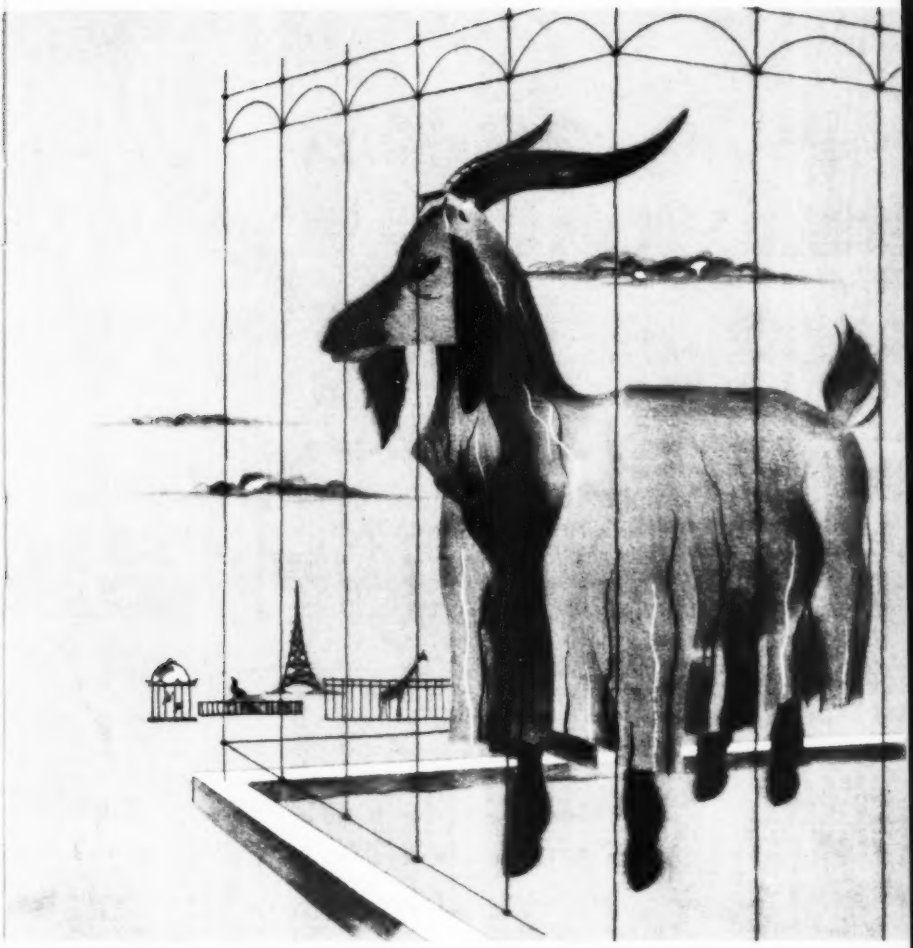
Till 150 years ago only royalty could wear cashmere. It ranked with gems as among the most precious gifts of nature . . . fit only for kings and queens.

Wanting to honor the French ruler, in 1812, an Oriental potentate sent to Paris the most unusual and valuable gift he could think of — a pair of Kashmir goats. There the goats reigned in the Paris Zoo and hundreds of thousands came to see them and their descendants.

The French tried to domesticate the Kashmir goat, but due to living in France his hair was not as shiny, nor *his fleece so fine* as in his native habitat . . . the high plateaus of inner Asia.

And today, 150 years later, true cashmere still comes only from this region. Everything has been tried: cross-breeding with lesser kinds of goats, importations of great herds, goat husbandry in the high Alps.

But cashmere is still among the rare and precious substances of the world. The light silky fleece has been prized by women of fashion from the time of the Romans till now.



The Goats that arrived stark naked!

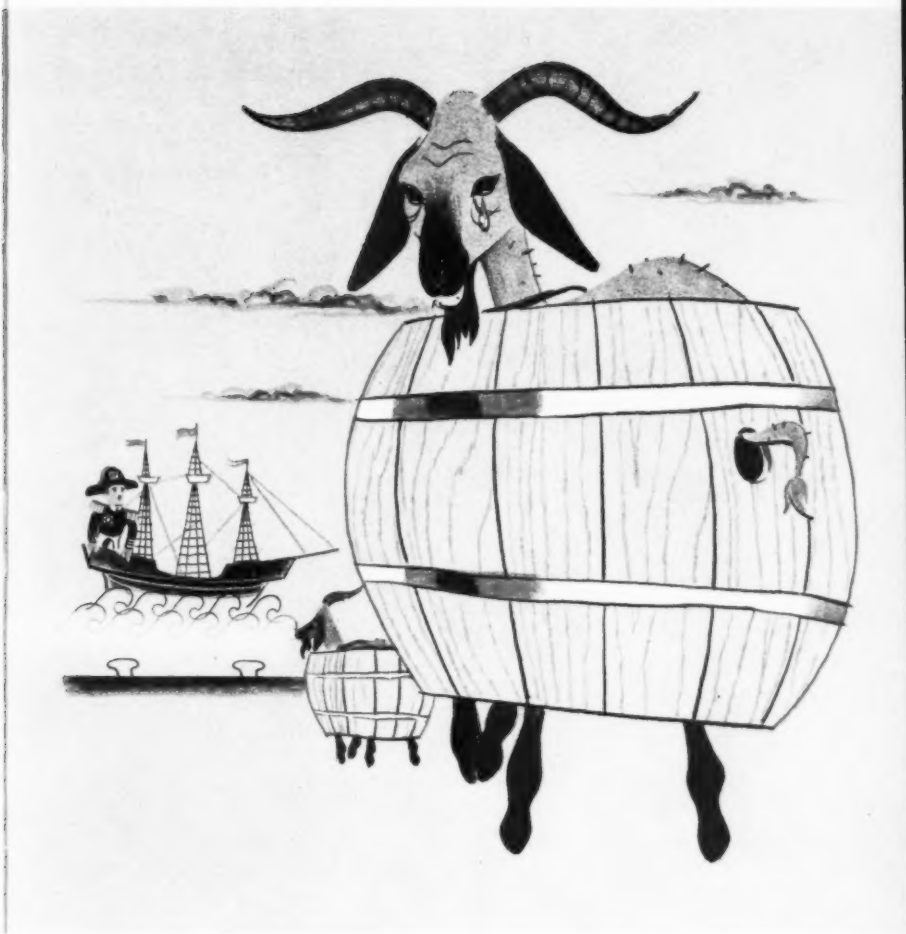
An over-zealous ship's officer was to blame.

But first you need to know that the royal herd of Kashmir goats owned by the Queen of England was dying out from in-breeding.

It was long known that the goat which yields cashmere fleece could not be domesticated for commercial purposes. But the Kashmir goats of the Queen were favorites of her subjects as well. In 1889 a fresh herd was sent from the high plateaus of inner Asia as a present to the queen. On the voyage, however, they were nearly killed with kindness.

A well-meaning but ill-informed ship's officer, wanted them to be clean to meet the Queen, soaked them in a mixture containing paraffin oil. This, coupled with the hot sun and sea air took every hair off the goats' bodies. The goats arrived stark naked!

The ship's officer's ignorance was a warning. It is precisely because cashmere is so beautiful and so prized that we believe everybody who has anything to do with it should know about it.



That all may know

The high reputation enjoyed by cashmere has always been more familiar than the factors that have built that reputation.

This is why we have undertaken to inform the textile and ready-to-wear field of cashmere's precise characteristics.

The six advertisements reproduced in this booklet originally appeared in Women's Wear Daily and the Daily News Record.

We have had such enthusiastic response that we have reprinted them for the benefit of retail salespeople many of whom feel as we do —

That Forté cashmere is the wool "nearest to heaven."

This Cashmere

...and no other

Forté "nearest to heaven" cashmere has been gathered and processed to make it the finest and loveliest cashmere to be had anywhere in the world.

Each step . . . sorting, cleaning, washing, separating coarse hair from fine fibres and then final baling . . . is calculated to keep the natural beauties of the fibres unharmed, free from matting and gloriously fluffy. The mechanism and processes we use are our own exclusively. The techniques are carried on by people especially trained and long-experienced in the work. Their handling of cashmere is both a science and a fine art. That's why we call this cashmere

"nearest to heaven."
TRADE MARK

This is a tiny sample of Forté "nearest to heaven" cashmere as we prepare it for spinning.

Heavenized by Forté

Additional booklets available on request

Wools of the World

Our way with wools is exclusively our own. Machinery and processes were devised by us for our use only.

And on the business side, as the largest processors and suppliers of specialty fibres our policies are consistent and clear. We invite inquiry on CASHMERE, MOHAIR, FUR FIBRES, CAMEL HAIR, ALPACA.

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the wool that's "nearest to heaven"
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means in the world of fine fabrics

14 mills manufacturing silk yarns and fabrics

11 mills manufacturing cotton fabrics

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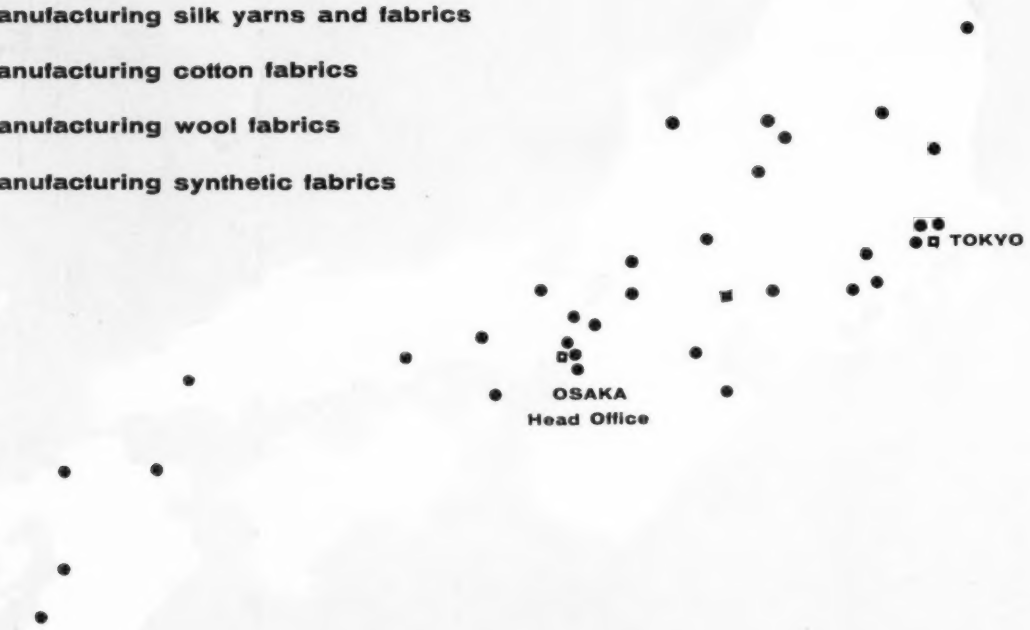

COTTON YARNS, SPUN SILK YARNS AND RAW SILK, WOOL YARNS,

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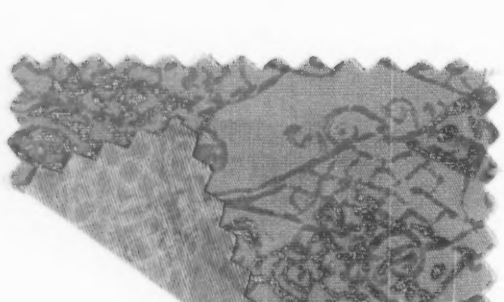

From Lowenstein, originators of fine art on fabrics... height-of-fashion "Signature" originals for America's top-flight designers

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Nothing less than fabulous fine art originals . . . created by world-famed artists whose paintings hang in leading museums! These are the celebrated Signature Fabrics . . . transposed with meticulous fidelity from the artist's canvas to luxurious cotton*! Here in this 1956 gallery of Signature originals are prints that soar on the wings of artistic imagination . . . exotic, romantic, impressionistic, primitive. This *marriage* of American art and American fashion, that is Signature's *alone*, is lending endless inspiration to the most gifted designers of our day.

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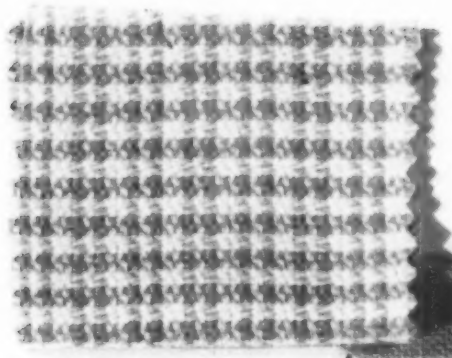
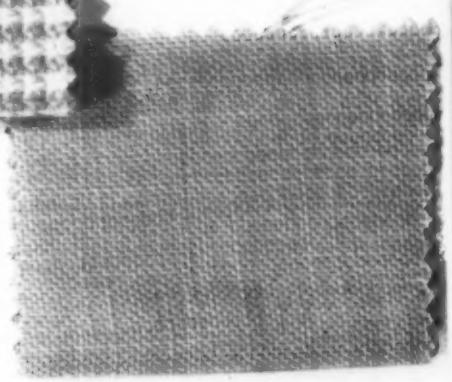
Signature® FINE ART FABRICS

Original designs by members of ASSOCIATED AMERICAN ARTISTS

ARROWCHECK—STYLE 7783



ESSEX—STYLE 7780

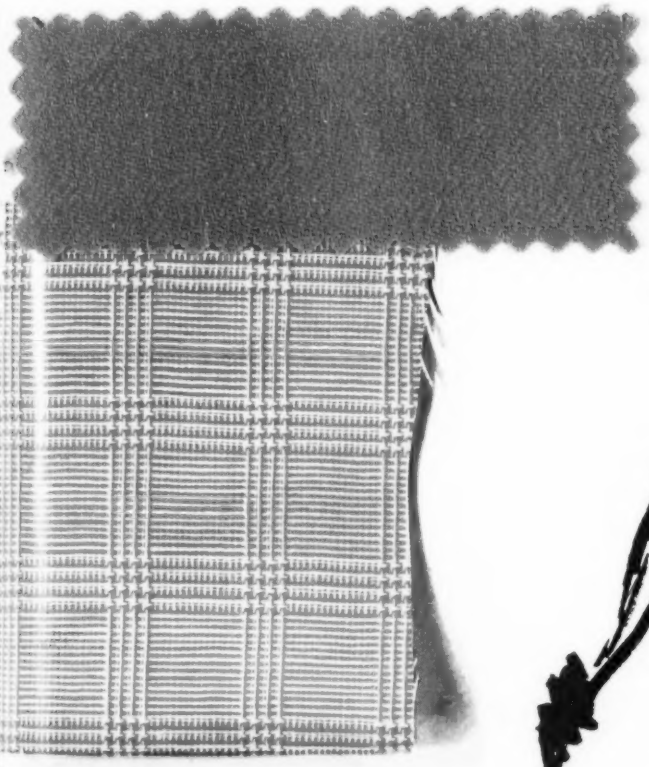


BOTANY

speaks the language of fashion

...with the colors of Spring '56. Wonderful, "not-too-sweet" pastels in checks, sharkskins, baby herringbones—all matched with each other. Pale "dry" neutrals—looking marvelously new and fresh. Colors in brilliant flecks on a mild-ground nubby tweed. BOTANY—with great fashion forethought, has colored their magnificent wools this Spring to make vivid comment on all the top fashions.

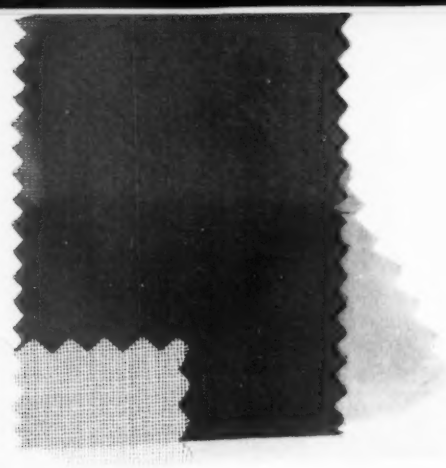
BC ANY FLANNEL—STYLE 425



ENETTE—STYLE 7785

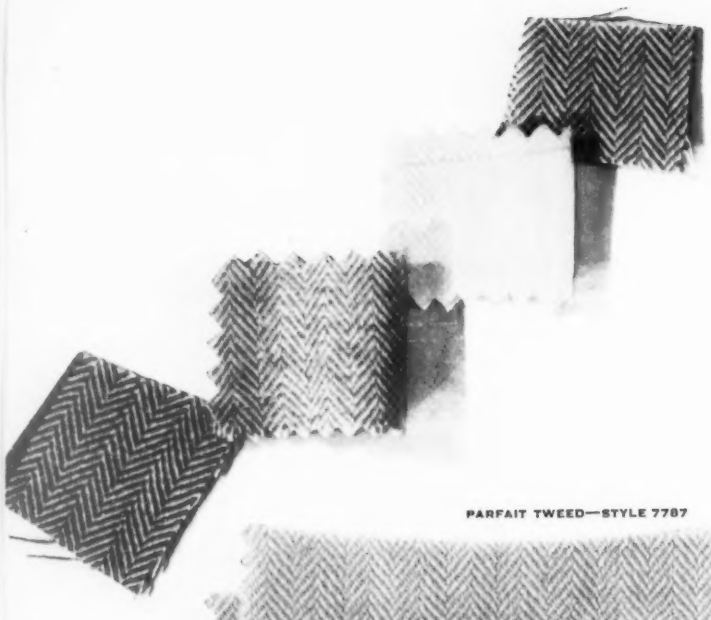
PETITE CHECK—STYLE 7786

CHECQUETTE—STYLE 7784

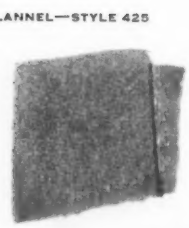


VOILA'—STYLE 9549

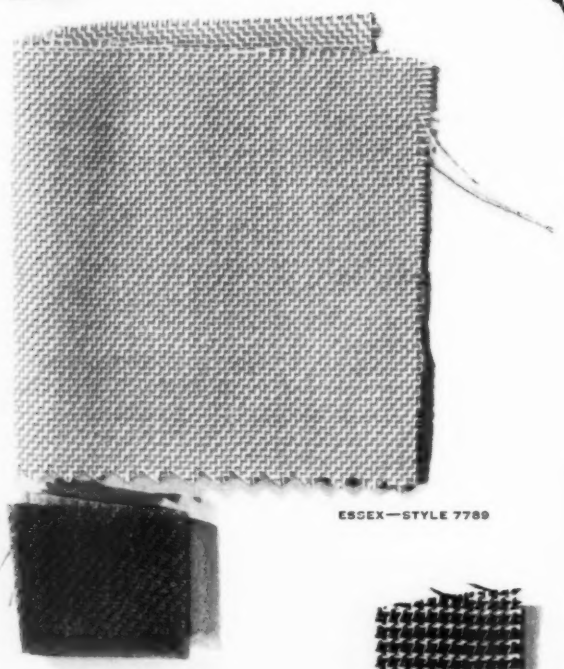
BOTANY



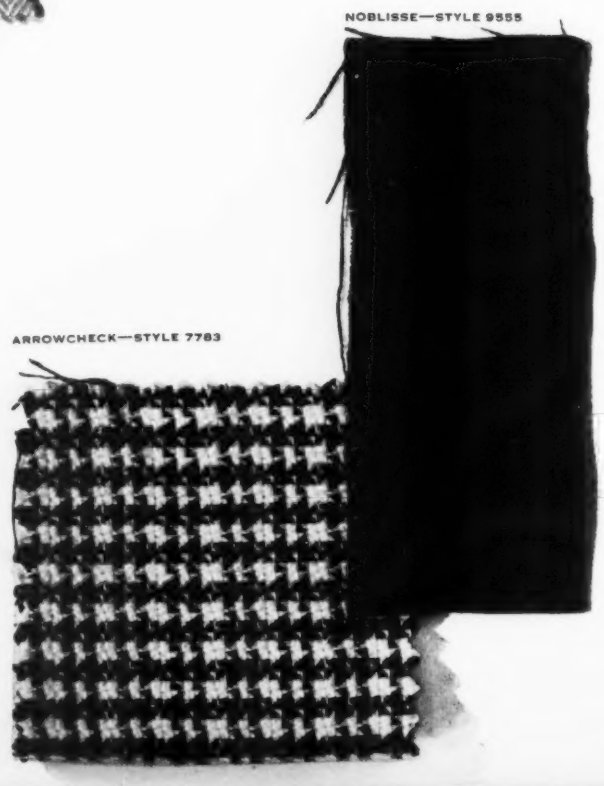
PARFAIT TWEED—STYLE 7787



BOTANY FLANNEL—STYLE 425



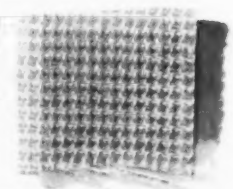
ESSEX—STYLE 7789



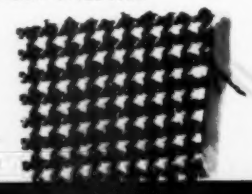
NOBLISSE—STYLE 9555

ARROWCHECK—STYLE 7783

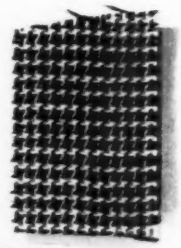
BOTANY FLANNEL—STYLE 425



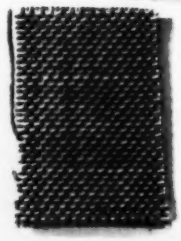
PETITE CHECK—STYLE 7786



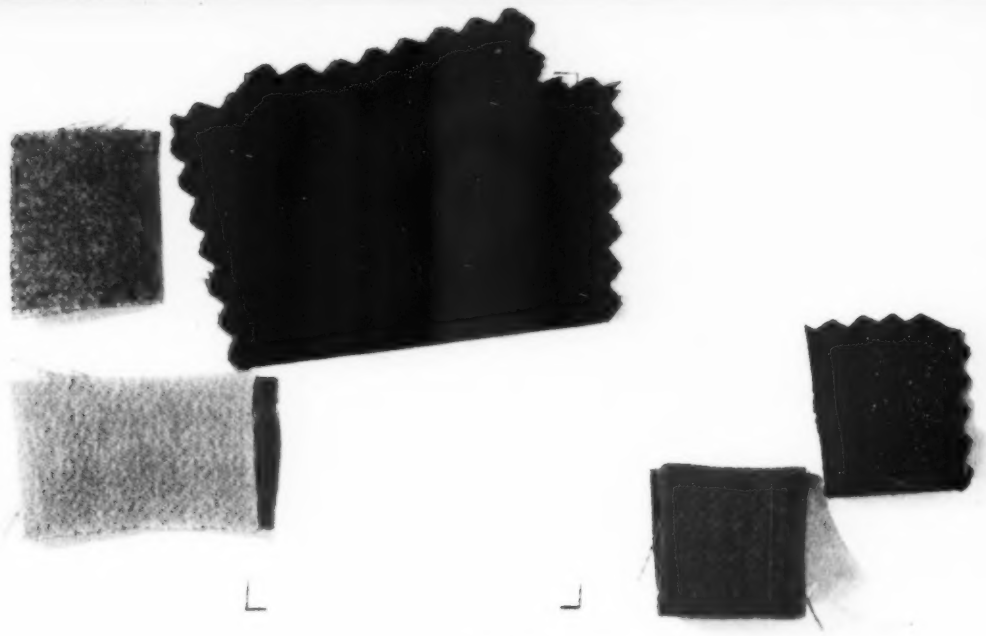
GINGHAM CHECK—
STYLE 7504



PETITE CH CK—
STYLE 786



ESSEX—STYLE 7789

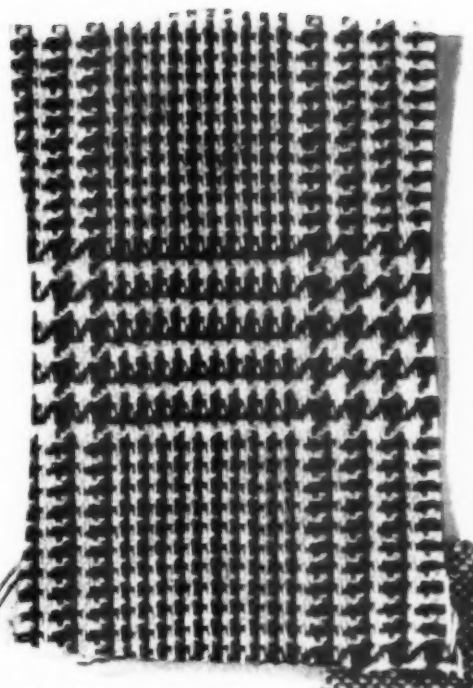


MAINLINE FLANNEL—STYLE 7788

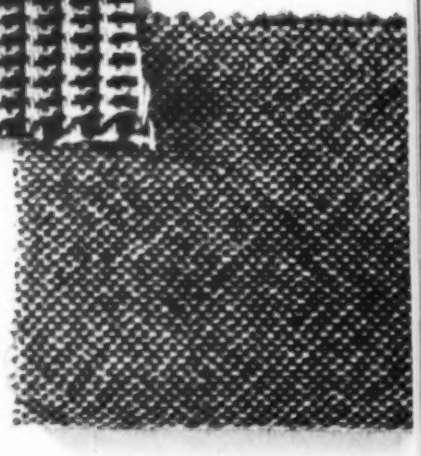
speaks the language of fashion

...with the whisper-weights of Spring '56.

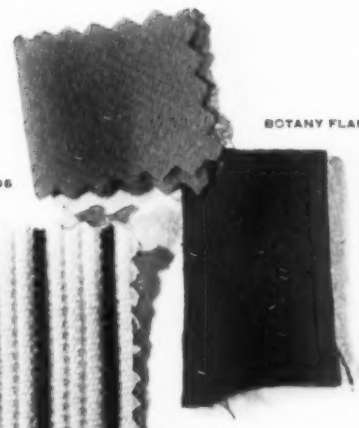
From the new-again gossamer of worsted voile to the romantic look of flannels—the drama of bright stripings on Bedford Cords—worsteds light as never before—looking lighter still with the minute checkings and herringbones. The great skill with which BOTANY has planned these beautiful fabrics makes them sure to be the major fashion fabrics of the coming season.



EXETER GLEN—STYLE 7793



EXETER TWEED—STYLE 7792



BOTANY FLANNEL—STYLE 425

TROTTER STRIPE—STYLE 7795

PARFAIT TWEED—STYLE 7787

CHECQUETTE—STYLE 7784

PETITE CHECK—STYLE 7786

RAMBLER TWEED—STYLE 7795

COBBLESTONE—STYLE 9567

BOTANY

speaks the language of fashion

...with the gentler textures of Spring '56.

News—the wool tweed brilliantly nubbed;
the "knitted-wool" look; the sedate gingham-like
surfaces of the new worsteds; the cloud-lik
feel of lustered doeskin—all with
Botany-like inspiration woven into
every fascinating yard.

KENSINGTON—STYLE 7794

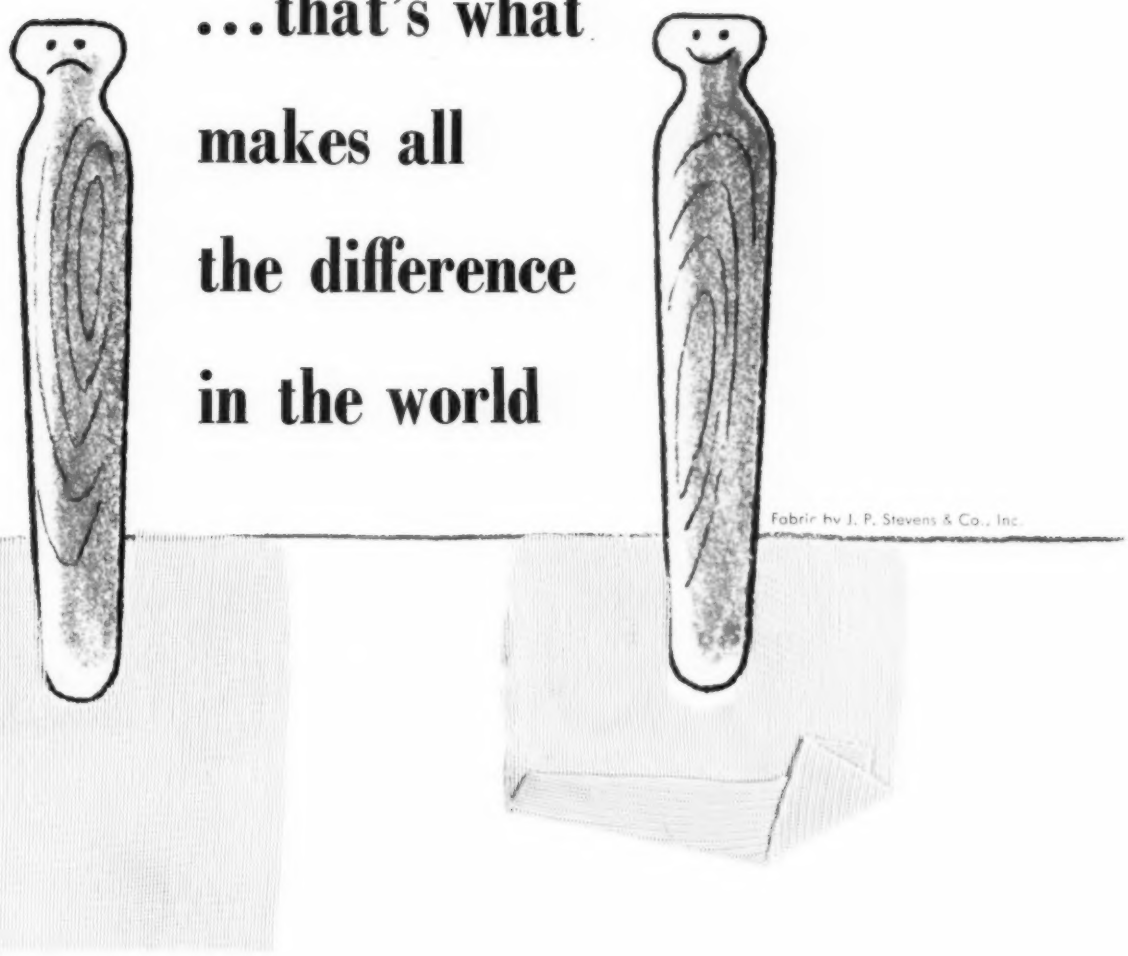
SUFFOLK TWEED—STYLE 9577

HOLIDAY—STYLE 373

NOBLISSE—STYLE 9555

Sanitized®

...that's what makes all the difference in the world



Fabric by J. P. Stevens & Co., Inc.

WHAT'S THE DIFFERENCE between these two fabrics? You can't see it, feel it or smell it. *But* – one fabric is Sanitized, the other is not – and that makes a world of difference.

Only the Sanitized fabric has locked-in hygienic cleanliness, only the Sanitized fabric has a built-in deodorant.

The Sanitized Process gives fabric a durable bacteriostatic finish that has the ability to arrest the growth and action of bacteria, mold and mildew.

By arresting the growth of odor-causing bacteria, Sanitized acts to prevent the development of perspiration odors.

Sanitized is unique among bacteriostats, however, in that fabrics impregnated with it retain, indefinitely, the power to repel germ life. They become, in effect, self-antiseptic–and retain this property through repeated washings or dry cleanings.

The Sanitized Process is unbelievably simple, pleasantly inexpensive and equally effective with everything from toys to lingerie, hosiery to blankets.

The consumer is ready for it–the retailer is waiting for it–be sure you have it: the product that is Sanitized, the product that will make all the difference in the world to your sales.

"We're Sanitized"

Sanitized
REG. U.S. PAT. OFF.

369 LEXINGTON AVE., NEW YORK 17, N. Y.

aberfoyle

the yarn that fashions fashion

the yarn woven through your life...
fashioning so many of the beautiful and lasting materials you wear and see around you. Famous looms weave the magic of Aberfoyle yarns into an amazing variety of both the classic and newest of fabrics.

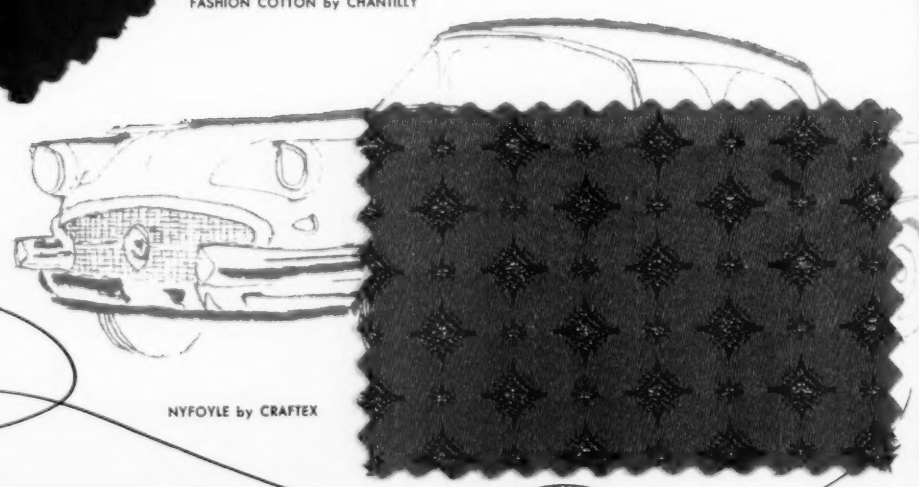
THE YARN OF HIGH Fashion

a special process weaving yarn—a long staple yarn-dyed cotton built for crease resistance . . . woven here, into this wonderfully textured, fast color, high fashion fabric for women's and girls' fashions, and men's wear.

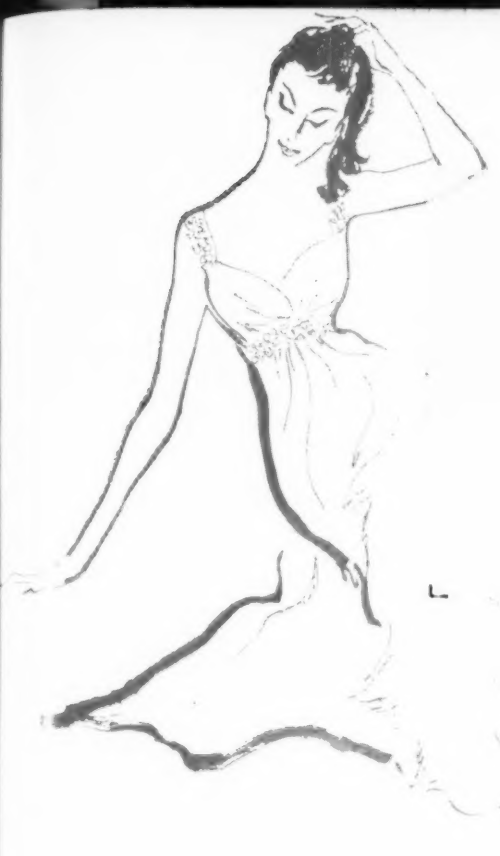
FASHION COTTON by CHANTILLY

THE YARN OF LUXURY CAR Upholstery

Nyfoyle—a cotton yarn laced with nylon, cleverly spun to take cotton dyes . . . used here in a strikingly styled upholstery fabric with durability woven in . . . chosen for beauty and wear qualities by America's leading automobile designers, and varied for use in other fabrics.

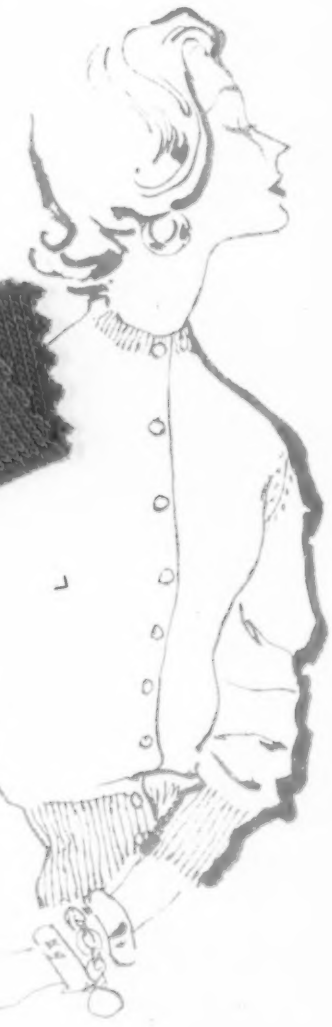


NYFOYLE by CRAFTEX



THE YARN OF DIAPHANOUS *Lingerie*

Type 63 yarn . . . an exciting blend-
beautiful yarn of 65% Spun Dacron® and
35% Egyptian cotton. Here, loomed
into a fabric of unbelievably fine texture—
the look of fragile batiste with the added
magic of quick drying, little ironing, and long
wear . . . for lingerie, blouses, pajamas,
and easy-care travel apparel.



THE YARN OF MELTINGLY BEAUTIFUL *Sweaters*

Aberlon®—a high bulk Orlon® yarn—superbly
washable, moth and mildew proof, shape
retaining . . . with the whipped cream feel of
cashmere . . . a luxury yarn varied to effect unique features
in knit separates, pullovers and cardigans.

ABERLON[4] by SHELLEY

SILCOTTA[2] by FABREX

THE YARN OF NEWSWORTHY *Men's Wear*

Aberfoyle cotton yarn of ingrain color in an
especially beautiful combination when woven with
silk as here, making possible this fabric of unusual resiliency
and permanent sheen . . . for interestingly textured
sport jackets and other men's wear.

THE YARN OF THE
NEW COTTON
Knits

A cotton yarn developed by special
treatment to produce a knit
with the texture of wool, the
stability of woven fabrics,
an extraordinarily luxurious
hand . . . varied to effect high
fashion knits, knitted
outerwear and hosiery.

HIGH FASHION
COTTON KNIT by JASCO

aberfoyle *the yarn that fashions fashion*

ABERFOYLE of Philadelphia

modern master® prints

FULLER FABRICS presents MODERN MASTER PRINTS, a collection of fabrics designed by the great artists of our time, PICASSO, MIRÓ, CHAGALL, LÈGER and RAOUL DUFY. Their great talent for color and design is now available on fabrics for American fashion. The result is a brilliant contribution to the fashion world in a series of prints of rare beauty and unusual distinction.

fuller fabrics

D. B. FULLER & CO., INC.
1407 BROADWAY, NEW YORK 18

Picasso

The great range of Picasso's genius in color and line sparks a remarkable fabric series.

Raoul Dufy

From the inimitable world of Raoul Dufy come delightful seascapes, races and Paris scenes.

Chagall

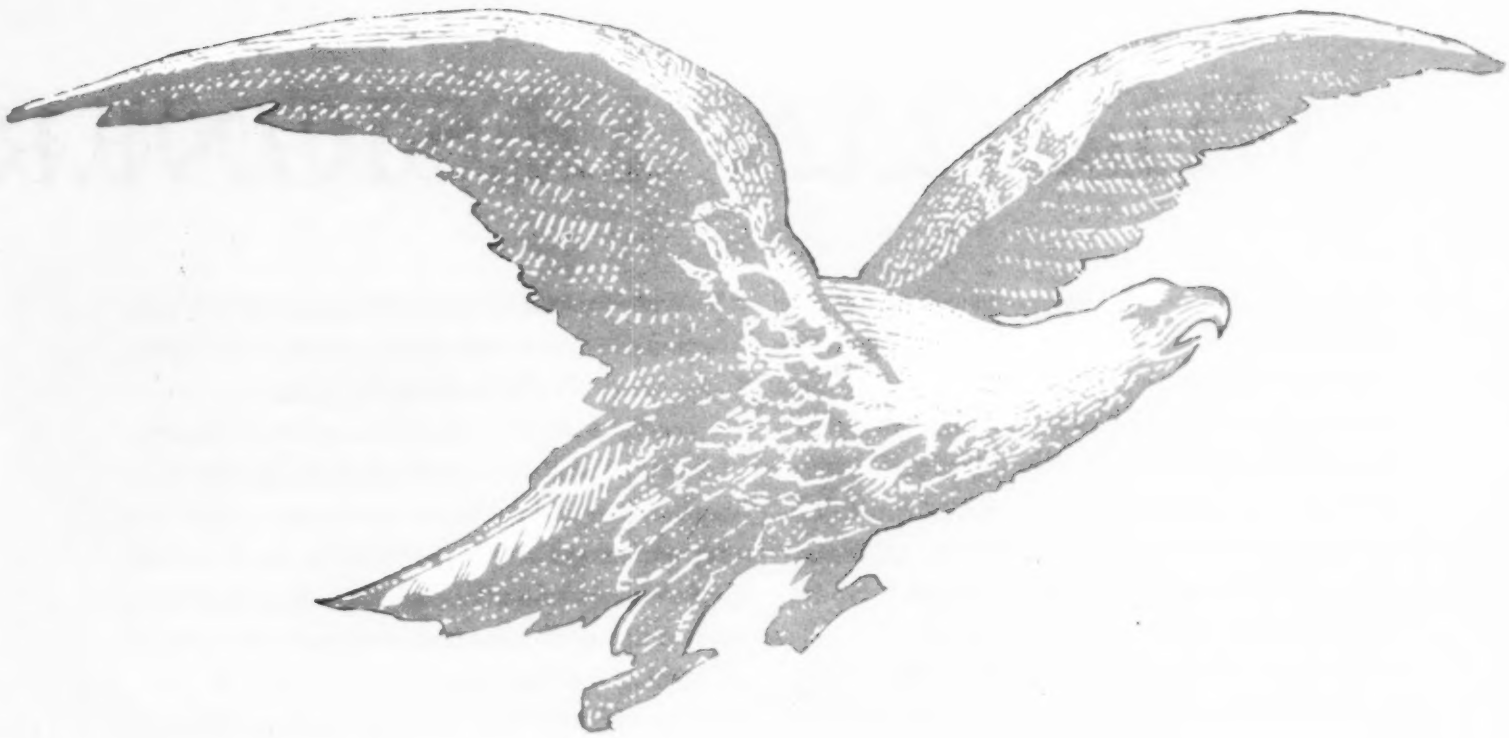
The fantasy of Chagall's enchantment with remembered childhood is captured for fashion.

Miró

The wit and delight of Miró's work is most refreshing for today's fashions.

LÈGER

The vigorous canvases, the dramatic color of Léger lend fashion its greatest surprise.



American Designer

American Fabrics

AMERICAN DESIGNER:

Ever since the initial issue of American Fabrics magazine this message has appeared on page one: *American Fabrics . . . dedicated to the belief that Fashion begins with the Fabric . . . that the American textile industry casts a major influence on the economic and social aspects of the world in which we live and that it has deservedly attained a pinnacle from which it can never be dislodged.*

* * *

There can be no debate as to the truths stated above. Without reservation it must be admitted that the textile industry of this country is in an unassailable position.

But without detracting in the slightest from the contributions of those who create the fibers and fabrics, or of those who put them on the consumer's back, it is our belief that the one individual who has made the most vital contribution of all is the one who gets but fleeting recognition:

THE
AMERICAN
DESIGNER

. . . the man or woman who unlocks the wealth of selling possibilities which lies locked in the fiber, the weave, the design, the color or the finish of a piece of cloth . . . and transmutes it from cold science to warm and living *and selling* emotion.

It is the American Designer who is truly the creator not only of sales at the ultimate level but sales *before* the fabric is often born. It is the American Designer whose creative powers and imaginative force most frequently suggest to the chemist, the spinner, the weaver and the finisher what type of fabric can be produced to meet a waiting market.

The American Designer admittedly gains much inspiration from fabrics brought to her studio. But it is widely recognized that many of the fabrics which have met with a warm welcome, during the past decade at least, stemmed from the American Designer's uncanny instinct for prognosticating the consumer's future desires . . . and then translating them into workable and concrete textiles.

It is not so far back in anyone's memory when the American Designer was wooed solely because of her potential buying power, or name value. Today it is not uncommon to find the thinking heads of both large and small textile companies spending much time probing the American Designer's thoughts as a guide to new developments.

And yet, aside from a sporadic and coldly formal bow of publicity in a few isolated areas, has the American Designer receive even the tiniest mote of the public thanks for the work she has done?

Please put us at the bottom of the list of those who would in any way detract from the contribution of the European couture. From the Continent has trickled a small but refreshing stream of worthwhile ideas which have served to inspire our own industry. Nor, as publishers and in a sense propagandists, are we entirely unaware of the validity of selling an idea through endorsement at the top level rather than through mass-origination.

And yet, when we consider the American textile industry and its components as a $3,000,000,000 enterprise now serving more than 160,000,000 people . . . how much importance should we attach to the creation of a gown designed for wear by an Italian duchess in a Roman palace as compared to a casual dress that will be worn by the millions of women whose daily living demands what Bonnie Cashin so aptly termed Station Wagon Clothes?

Again we admit that the Diors, the Chanels, the Faths, the Balenciagas and their group have from time to time created an idea which contained practical merit or inspirational force. And yet for every one of the designers whose fame comes from abroad we, in this country, can name an equally creative

$3,000,000,000 ALCHEMIST

and more truly native, and thus more sound, designer: Charles James, Ben Zuckerman, Bonnie Cashin, Pauline Trigere, Adele Simpson, Tina Leser, Clare McCardell. The list of American Designers who are truly creative is almost endless.

And yet, to quote a simile, the relative accord given to our own designers in the public press reminds us of the great stir aroused by European sports cars. In the boom year of 1954, public acceptance of these cars was represented by 18,000 sales; isn't this unbalanced when you weigh the publicity this business merited against that received by American-made automobiles which moved into American garages by the millions in the same year?

But it is not alone a question as to whether or not the American Designer deserves more praise as a bouquet. Most of the members of this profession are too absorbed in their work, and in their family life, to be publicity seekers solely as a sop to personal vanity. It is our contention that the American Designer deserves a great deal more publicity because she has made, is making, and will continue to make the greatest single contribution to the entire textile and fashion industry; and it is solely on these grounds that we believe both mills and manufacturers . . . and, yes, the retailer as well . . . would do wisely to publicize to the utmost the individuals whose vision and creative powers, as well as their sense of the practical, have done so much to plant our flag atop the world.

Why, you must ponder, is it that the American Designer has been able to make such a contribution? There are several reasons, each one underpinned by a sound and organic foundation.

Visitors from all over the world usually make the same comment: the American woman is the best dressed in the world. This does not happen by itself; and it does not happen solely because of the American genius for mass production. Much of the cause lies in the fact that the American Designer thinks as part of the American Market not only subjectively but objectively, and she designs clothes which are as much a part of American daily life as orange juice for breakfast. She is aware of the social and economic involvements of the American woman; she knows that the woman whose picture may appear as one of the guests stunningly gowned at the President's Ball is the same woman who, the previous day, made the hectic rounds of shopping, home management, social service work. And so she designs the right clothes for this woman's needs for each of these functions.

The American Designer is also aware that the barrier of economic levels is no barrier to either good taste or the desire for good fashion. And so she must know how to adapt and mold an idea in such fluid form that either the woman who shops at Bergdorf's, or her husband's secretary, feels comfortable in the awareness that she is wearing the right fashion at the right time . . . despite the compulsory difference in the price each pays.

A good designer admits freely that many times the inspiration for a good design comes directly from the fabric. Why can we not admit . . . openly and praisingly . . . that many of our best fabric ideas have come from the American Fashion Designer?

It is high time, if for no other reason than to feather the textile industry's own nest, that the American Designer be as widely publicized as possible. Not to please her; but to utilize these famous names for the selling of fashions, and thus fabrics.

The apparel industry of $3,000,000,000 is gigantic enough right now; and yet, who can say to what further heights it can be raised through the continued creative and enthusiastic aid of the American Designer?

William C. Segal

PUBLISHER

Adele Simpson

Adele Simpson has been often acclaimed as one of America's most distinguished pioneers in fashion design. In 1946 she received the Neiman Marcus Award and the American Fashion Critics' Award. In 1947 she was the winner of the coveted Coty Award, and later of the Cotton Fashion Award for outstanding contribution in cotton fashions.

Adele Simpson designs for the American woman on the move. She sees her shopping, driving to the commuters' train, presiding at a tea, or dressing for a charity ball. For this reason there is always a step-in feature in her dresses, with long zippers or easy buttons for quick changes. "I find that when women have to fuss with clothes they hate the designer and they hate the store." Packable and good for traveling, her clothes are planned first and foremost "to make living an art and a joy."

She always keeps the occasion in mind. In designing a resort collection, she visualizes a woman who has gone south for a vacation. She gets up early in the morning and dons shorts for the beach. At midday, she changes into a linen or tailored cotton for lunch. She may want a pure silk print for late afternon. For a club dance she will want something extravagant and formal in brocade. Adele Simpson's collections are well thought out wardrobe ideas. In her own words, she likes to think of "dressing a woman rather than making a dress."

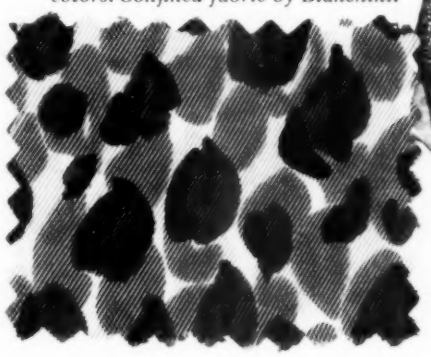
Adele Simpson describes herself as a purist where textile fibers are concerned, because she likes generally to work with pure silk, wool or cotton. This is partly because of the wearing qualities and also because she finds the natural fiber fabrics friendly. "I understand them," she says. Since she does not sketch her designs but works directly with the fabric, she feels that cloth must caress a woman's body. She thinks sculpturally, rather than architecturally, and prefers those fabrics which will mold the body. Besides fabrics that have sculptural qualities, she finds textures which please the tactile sense desirable. "When a man puts his head on a woman's shoulder, he should like the pleasant sensation of a soft, luxurious fabric," she states.

This is not to say blends and man-made fibers are not excellent for functional clothes — they are —but where the aim is beauty, femininity, and pleasure in wearing clothes, not all the new fibers are sufficiently developed. This, in her opinion, applies more to woven fabrics than to knits in which the new fibers have made great strides. *(continued on page 38)*

Adele Simpson, photographed here with one of her models, asserts that in creating clothes she likes to work with fabrics that appeal to the tactile as well as the visual sense, such as this fine Supima chiffon cotton.

Versatile costume for the active American woman, whose needs this designer appreciates, is this envelope sheath ensemble. Coat of Chardon silk linen covers an all-over silk print.

Side-fastened coat comes off to reveal stem-slim sun dress in a silk surah hand-screened print of vivid yellows and orange, typifying this designer's feeling for brilliant colors. Confined fabric by Bianchini.



A soft sheer cotton by Hope Skillman is chosen by Adele Simpson as the appropriate medium for this graceful resort dress of fluid line.

Adele Simpson ... *continued*

This point reveals a deep divergence between the technician who assesses fabric qualities by scientific means and constructs fabrics to give a performance in accord with their end use, and the designer who appreciates fabrics for their sculptural qualities, hand and a certain sensuous pleasure in the wearing, which cannot be registered on any meter.

Fluidity—a sense of motion—marks Adele Simpson clothes. She says that a ballet can be a source of inspiration for her designing. The grace of the body in motion to music gives her a feeling close to that which she wishes to express in creating clothes. In a recent collection she showed one model which was narrow-skirted in front with panels creating a graceful back flare. She featured sheaths with an adaptation of a Japanese obi sash with organza ends that trailed behind the wearer as she walked.

Femininity is an essential part of the designing Adele Simpson represents. She will choose a soft batiste-like cotton and treat it like chiffon in a harem-skirted evening dress with beaded bodice. In the bodice the fabric molds the body, and the skirt with its layers of cloth falls away in billowy fullness. Soft dressmaker details are apparent in her suits. The sculptured effect which she intends always enhances the feminine body. In the same breath, her dresses are kind to mature figures. A sun dress will have a small cap sleeve to cover the plump arm. A two-piece summer dress will have a box-pleated skirt to conceal the uncorseted figure. In fact, the cut of her clothes is complimentary to all ages and many types. A suit jacket which is waist-length in front and cut low with bloused fullness in back is flattering to the young figure of perfect dimensions and also maintains an unbroken line for the problem derriere.

Quality is of great importance to this American designer. Labor is too costly to be worth putting into poor materials. After quality – and she always works with her own exclusive fabrics to ensure it – color is very important. She feels that color should not be too muted or grey for a woman's skin. Red must have blue in it; green must be softened with blue. She is very sensitive to the effect of color on a woman's hair. When she plans her collection she will build it around several ranges of color. The prints she selects will give an impression of color rather than pattern. With color and fabric she seeks to flatter and enhance a woman's appearance.

When it comes to the influence of the European couture on American fashion, she feels that America as a country influences Europe far more than the reverse is true. "This is a very inspiring country," she states, and she feels that more and more the haute couture is studying the American scene. "It is less and less a must that our designers go to Europe." She herself never buys a Paris dress except in canvas because the weight requirements and treatment are different for the American market. To illustrate the

The feminine hand of Adele Simpson is evident in silk print dress with inverted box pleats falling from skirt yoke.

Baby blouse mounted on high-rise, slim skirt is original idea introduced in a recent Simpson collection. Silk polka-dotted blouse fabric also lines jacket of this two-piece costume of Meyer wool.

various attitudes toward fashion, she describes a design she first saw in Paris. Subsequently she saw this same model in Rome, Zurich, Madrid, and London. Although in each case it was the same basic pattern, the treatment and fabric were singularly varied in accord with the temperament of the individual country. If this same pattern were brought here, it would have to be given the "American look" in order to sell. The way of life of any country has an immediate bearing on its own fashion world which the native designer can best interpret. For example, the growing interest in barbecue parties on country weekends is a typically American custom, and this is an occasion which only the American designer could comprehend.

A recent survey Mrs. Simpson made of her clothes showed a consistency of fit unusual for wholesale manufacturing. It was found that over a period of years a size 14 did not vary although the waistline may have been high empire, a natural body line or low waisted.

When it comes to the final word on feminine fashions, Adele Simpson claims that women themselves know much more than designers or store buyers. Because she is entirely feminine herself, one suspects Mrs. Simpson of having an ear especially attuned to their wants and a design approach which fills their needs.

Essential quality of Adele Simpson's designing is the sculptural approach, apparent in this molded dress of Whelan lace.

Anne Klein

Anne Klein, while still in high school, won a scholarship in fashion illustration at the Traphagen School. She got her first job sketching for a New York wholesale house. For seven years thereafter she designed such diverse items of apparel as dresses, shoes, children's clothes and at-home fashions for many firms. Now the permanent designer for Junior Sophisticates, she is joint Coty Award Winner for 1955.

It was in a spirit of rebellion that Anne Klein first began to design clothes for young Americans. It was a personal revolt against the traditional uses of taffeta and ruffles for evening, and tailored tweeds for the country. Her design philosophy has now come to stress simplicity of line dramatized by an unexpected use of fabric.

Not that she intends to achieve her effects by shock treatment of fabric, she claims, but this is simply the way she would like to dress. "I have never worn black taffeta for evening. I would hate to wear a beaded, low-necked satin dress. It is not the way I feel about evening or cocktail clothes." A few samples of how she does feel are epitomized in a short dinner dress of wool topped with a satin coat, cut Burberry-wise, or a satin evening coat lined with olive drab corduroy, with a sleeveless sheath in the same corduroy under it. Yet another version of her thinking for evening is a decollete grey flannel evening gown with a short white satin jacket.

Ever since Junior Sophisticates began, Miss Klein states, she has been designing for herself. She has found a ready audience in the many women who want to be glamorous for evening but not necessarily with feathers and frills. So many women have responded to her simple direct use of line and fabric that she feels there is a definite market for straightforward clothes which is just beginning to be tapped.

What she achieves in her method is the polar opposite of an over-designed dress. Her clothes have a definitely young and vital flair. She capitalizes on the American preference for informality and goes one step further with a daring gift for handling fabrics and colors.

It is through her love of fabric that a great many designs develop. She likes to work with coordinated fabrics and laments that there are not nearly enough available for her needs, in terms of color and weight and price range. She likes to use tweeds, plaids, flannels and corduroys, and dress them up for cocktails and evening dresses—to take satins and dress them down, for instance in a polo coat. And she admittedly loves the homespun look.

When it comes to color, Anne Klein has a way of hanging a whole series of ideas on one magnificent

(continued on page 43)

In her use of line and color, Anne Klein of Junior Sophisticates makes a simple and direct statement in clothes for young America.

Flared coat of red silk linen (Maxwell Textile Co.) is lined with pink and red silk polka dot shantung (Couture Fabrics) to match its dress.

Anne Klein's daring and decisive use of color and texture endows her clothes with an original vitality, such as this mustard linen coat with striped silk sheath. Silk fabric, which also lines the coat, by JOYCE FABRICS. *Moygashel linen from* HAMILTON ADAMS.

Printed linen Sahib tunic introduces a new line for a short coat that is worn over a solid-colored sheath.

Anne Klein ... *continued*

single red or mustard or green. She will line an O.D. corduroy coat with an orange-red and have the dress of the same color. Or with the red dress she will pair an olive green woolen coat, or make the red into a jacket with mustard yellow lining. She will design a shocking pink dress with an orange (not less shocking) polka dot; a red linen coat with a greenish-mustard all-over print. She will cut a linen with a Renaissance brocade design print in bronzy-green into a coat like Nehru's.

In coordinate colors she likes new and fresh fabric combinations. Of course, there is wool with wool, but there is also raw silk and silk linen in check designs; there is the sweater top with chiffon skirt, there are

Spirited party dress with skirt of blue silk chiffon (Stern & Stern) with attached sweater top indicates her preference for a simple uncluttered look for cocktail and evening wear. Long sleeves contrast with open scoop neck of sweater.

Beige Moygashel linen suit has surprise element of white satin lining embroidered with flashing rhinestones and pearls.

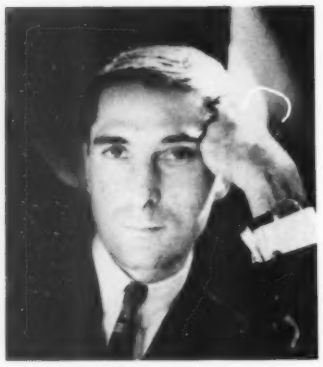
sweaters with satin. Her rule here is not to go too far at one step, for there are the salespeople, the retail audience and the individual customers to consider, and none of them like new ideas in too big doses.

Where does Anne Klein look for inspiration? Not, she says, in the sources where designers are expected to find new ideas, but in odd places and unexpected things . . . in men's clothing, in Mexican shirts and matador's costumes, in the bark of trees, in leaves, in chance juxtapositions. She loves to borrow the Eton collar, the trench coat, Nehru's coat and such things. In other words she has a creative talent which draws on life and is aimed at living as she and the women around her know it.

Short sleeves and low-placed pockets are unique design features of houndstooth checked coat in yellow and white wool worn over a white flannel shift dress. Coat fabric by Shamokin; dress flannel by Hockanum.

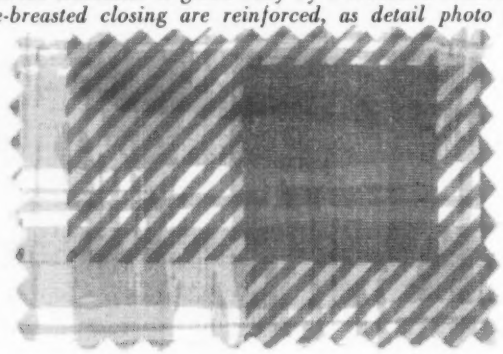
The fabric is the inspiration for this full-skirted princess dress in bright orange and gold Persian printed linen.

Characteristic Anne Klein touch is little boy collar and perky bow shown here on grey flannel seven-eighth coat and skirt ensemble.



Kasper

Illustrating Kasper's way with a fabric is a sheer silk shaped into a tailored shirtwaist dress. The full-skirted silhouette is given body by a crinoline underskirt, and lapels, cuffs and double-breasted closing are reinforced, as detail photo above discloses.



Brilliantly colored plaid in a pure silk fabric is chosen by Kasper for his interpretation of a classic style. Confined fabric by
ONONDAGA SILK CO.

Herbert Kasper was majoring in English when he was called into the Army, where his latent talent for designing was uncovered and put to work on costumes for Army shows. He studied fashion design at the Parsons School and in Paris for two years, where he was on the staffs of a number of couturiers. Back in New York he designed for Broadway revues before becoming top designer at Arnold and Fox.

Herbert Kasper, talented young designer of Arnold and Fox, and Coty Award winner this year, believes that creativeness is an individual quality; it is this that the designer contributes by his special abilities. The designer's creation is always a departure from what already exists toward something new; but with a fashion designer in the commercial field it is a limited departure — limited by the trend, the fabrics available, and public acceptance. He bases his designing on the belief that the same trend is everywhere, because people feel, think, read the same things, see the same movies, come under the same influences of economy and climate, and it is the individual interpretation of the trend which is important.

Kasper starts work on a new line by shopping the fabric market and considering the current fashion and color trends, in order to base his thinking for the new collection on what actually exists. Once the basis is established, he departs from the trend. Kasper asks himself: "If this is what *is*, what do I want, what am I trying to say? I combine the two. So far as possible I like to express myself and give my clothes identity. I get away from what exists." From several starting points and with different ideas, Kasper proceeds—by draping, by sketches, by evaluating a muslin on the model in movement, in any way that will enable him to determine which new ideas are the most valid. By a process of investigating and discarding he builds up a rounded collection that embodies the best of his ideas in fully developed form. Inspiration comes from the fabrics he uses.

On the vital subject of fabrics, Kasper believes the man-made fibers are able to make, and are making, an important contribution; that fabrics made of

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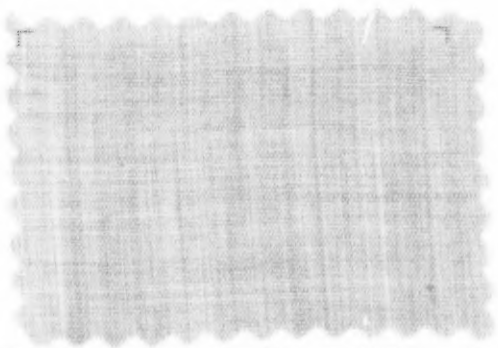


Tailoring qualities of a Dacron (55%) and worsted (45%) tropic-weight fabric were used to full advantage in ensemble shown right.
PACIFIC CRAFT FABRICS

Above: Empire line is translated in lace lined with rayon taffeta. Moire ribbon provides interesting texture contrast. Lace by MacCarthy. Below: Kasper, who likes to work with synthetic as well as natural fiber fabrics, styles a Dacron and worsted cloth into a youthful pleated dress with a fitted jacket.

Herbert Kaspar ... *continued*

synthetic fibers are as desirable, in many cases, as those of natural fibers. One cannot approach the question of fabric with prejudices, he feels. First one has to look at and handle a fabric, and only afterward ask its fiber content.

Kasper designs for the woman who is young in mood (a woman of forty is often as young in spirit as her daughter of twenty) and for the sophisticated woman who likes to dress well at a reasonable price. The place of the designer is becoming more widely accepted each year because there are designer clothes today within the reach of almost all. Such fashions are no longer for the few.

Dress designing in America is commercial and competitive. It is a field where the businessman and the artist get together. Kasper's aim is to put the ideal within a commercial framework ... "the production of couturier designs at a price."

Because of their great adaptability, Kasper believes that there is practically nothing that American methods of mass production cannot do. The designer feels confident that if his work is valid it will be produced, and these production techniques constitute a valuable link between him and the women he designs for.

Strange as it may seem, although the American woman has means at her disposal to be well dressed at any price, she does have to contend with one obstacle. That is her "fashion consciousness," claims Kasper. She is tempted by the newest hat, the latest dress, and the newest shoes. All these articles of apparel put together do not necessarily result in harmony. If she would subordinate all to one outstanding article of apparel, she would more easily achieve the chic she studies and strongly desires. END

Above: Unbelted sheath, fitted spencer, and stole make three-part harmony in pure wool. Black and white check fabric by Seydoux & Michau. Jacket in wool crepe by J. P. Stevens. At left: Romantic mood by Kasper is expressed in an evening dress with half circle skirt of two layers of organza embroidered with pink puffing and lined with marquisette. Orlon sweater top. Organza by Syntex.

Textile Mystery Story ...

Who Buys the Fabrics for the Fashion Houses?

THERE MAY BE MORE MYSTERY to this textile tale than you realize. As you seek for a solution, you realize that it is buried under a lot of old fashioned ideas and strange misconceptions.

The plain facts are that many individuals who hold important positions with companies engaged in the making and merchandising of fabrics actually do not know, or stop to think, who buys them. This category of the uninformed frequently includes executives on a policy making level, preposterous as it sounds.

It does not take a master mind, however, to penetrate to the core of the problem. Next time you are with one of the textile executives, just ask casually if he knows who buys his fabrics.

You are bound to provoke a puzzled look with this question, and it will be necessary for you to explain that you do not mean the consuming public but that you want to know who does the buying for the cutter of fashion merchandise, whether it be suits, dresses, sportswear or separates. Is it the owner of the business, if it is a small one? Or the president of the company, if it is large? Is it the so-called piece goods buyer? If not, who is it?

You will find that you get all sorts of answers. They generally boil down to the same thing: the man who buys the fabrics, in the case of any important commitment, is generally the boss, regardless of his title and regardless of the size of the house.

That answer used to be correct. Today it is positively incorrect in a great and growing number of cases. The right answer is the DESIGNER. The sharp textile salesmen know the answer well, or they wouldn't be selling, but there is frequently a road block somewhere between this piece of vital information and the front office.

Here is what happens in the top flight houses. When a salesman of any real standing (or a junior too for that matter) approaches a fashion house with a new fabric development, he can generally get to the number one man or his top assistant without too much trouble. What happens next? The designer is promptly called in and immediately asked, "What do you think of this, Mary?" If Mary says yes, the sales representative is forthwith told to send a cut of five or ten yards to make up a sample. If Mary says no, the sale is off. Naturally. Wouldn't a man be treading on dangerous ground if he bought fabrics contrary to the advice of his designer?

* * *

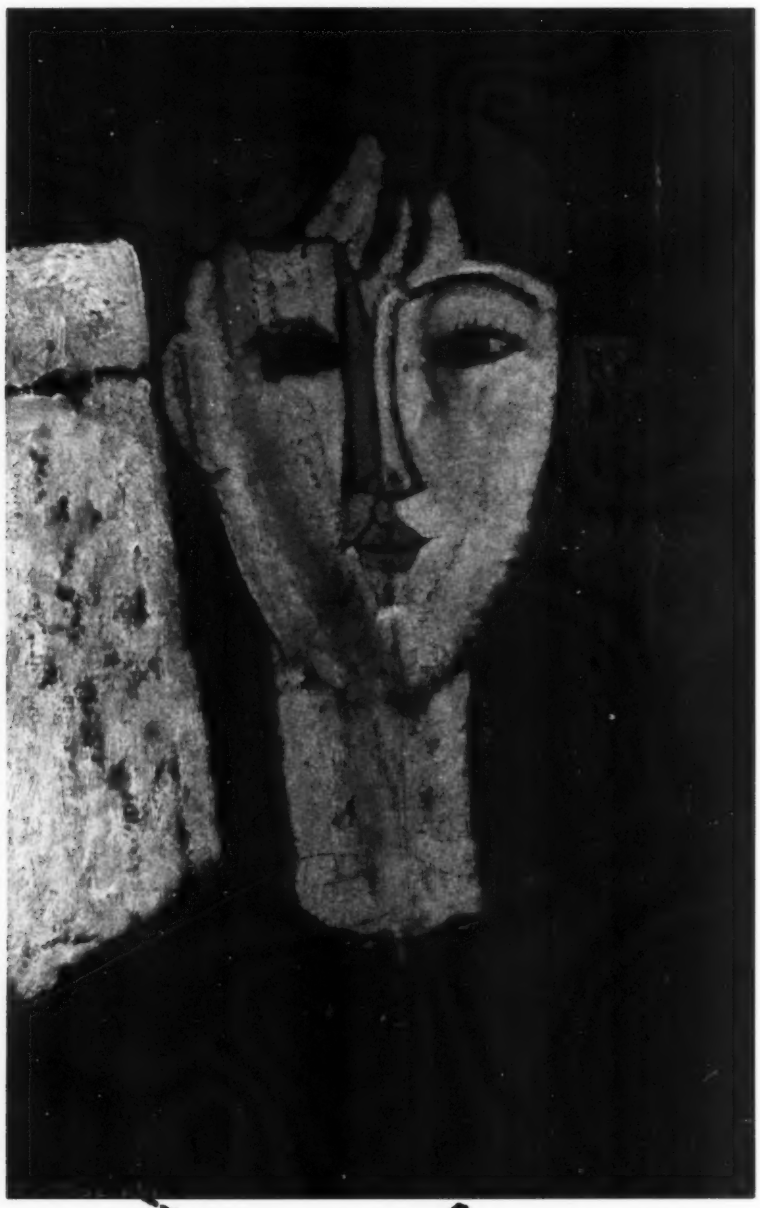
To be sure, the plot is not always so simple. The clues may be obscured in several ways. Frequently the man back of the big desk in the front office will play a bit of poker with the salesman. When a new fabric is submitted, he may excuse himself and leave the office. When he comes back, after ten minutes with the answer, be it yes or no, you may be very sure that there was only one person with whom he was consulting back stage: the DESIGNER.

There are all kinds of variations to this situation. Sometimes the designer is also the owner of the business. Sometimes she is married to the owner or is a partner. Then again the designer may be a man. But always the designer is the creative force in the business; the final judge of the fabrics submitted.

* * *

The editors of American Fabrics make no bones about their feeling that it is now time to recognize the real value and strength of the American designer, her paramount position in relation to the purchasing of textiles, her capacity to infuse new life and excitement into fabrics, and her part in a thriving, successful textile industry. The widespread and increasing promotion of designer clothes in every price bracket and even in the home sewing pattern field is witness to the fact that the American public is becoming aware of the place of the designer. Should the textile industry lag behind?

We take this opportunity to salute the American designer working with American fabrics to create fashion that is functional and aesthetically pleasing which meets the needs of the American public.



Modigliani

Modigliani's rich sensuous color and muted tones can furnish themes for melodies in color to textile designers who are seeking to express depth and harmony in fabrics.

RAIMONDE—*oil, 1916, collection Mr. and Mrs. J. W. Alsdorf, Winnetka, Ill.*

Fine Arts and Textiles Come to Terms

The great masters of art have contributed to the contemporary scene by indirect means. They form a powerful influence, but it is from behind the scenes, as it were. We are subject to their influence in our daily lives, but it affects us for the most part without our knowledge. The false distinction we have made between fine and applied arts is one reason for this lack of perception.

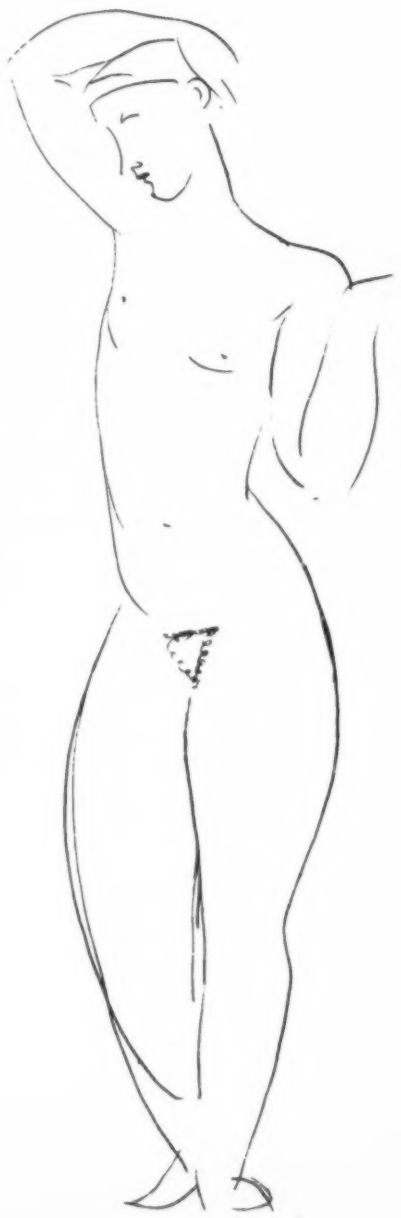
Ancient artists contributed directly to life—in sculptures for temples and churches, in paintings which in an illiterate age often took the place of books, in making beautiful things for domestic decoration and use. They had a place, economically and creatively, in life.

Today the role of the artist is divorced from life. He starves for his integrity and has no place —except in a few cases of the very great, who survive the ordeal and come to fame. These heroes are rarely decorated with honor—they more often end in exile like Gauguin or in the madhouse like Van Gogh.

It is too long that fine arts and applied arts have been separated by an abyss. They cannot truly breathe, exist even, without one another. It is a mockery of our culture that great artists starve in a world of plenty, that great machines manufacture without creation, multiply without inspiration.

At last there are signs of a tardy recognition coming from a field where this is perhaps more vital than in any other . . . the textile industry. In the succeeding pages we show some examples of two leaders in the textile industry who have dared to bridge the abyss—one in asking the greatest of contemporary American architects to design a series of printed decorative fabrics, the other in mobilizing the forces of some of the greatest living painters to design apparel fabrics.

In applauding their daring, we commend their courage and their example to others in this great industry, which has the technical means to do honor to great art. And even the earliest indications show clearly that among the first to endorse their acts will be the customer, whose taste and judgment today must never be underestimated.



A MASTER ARCHITECT CREATES
FABRIC AND WALLPAPER DESIGNS

FRANK LLOYD WRIGHT

The Taliesin line of fabrics and wallpapers designed by Frank Lloyd Wright is a significant example in textile arts of the application of universal principles of fundamental design.

THE NOTABLE COLLECTION of decorative fabrics and wallpapers designed by Frank Lloyd Wright and executed by F. Schumacher and Co. is Mr. Wright's first application of his principle of organic design to the home furnishings field for the American public. As with his houses, which he builds as though they grew out of the landscape, the fabrics and wallpapers are integrated to create a harmonious interior decor.

In his long and colorful architectural career, master architect Wright has stood for a freedom and boldness in departing from existing traditions. Although he has consistently dared to do what others have not, there is in his daring a discipline and compliance with principles of form, which characterize his use of materials and unique development of structure. His fabric designs also give a feeling of freedom and discipline.

The new designs are disciplined by the employment of geometric motifs. Intersecting spheres in an all-over design have a relationship to the cylindrical structure of some of his buildings. The triangle, which Wright once described as a symbol of aspiration, becomes a form of infinite variety in closely harmonizing colors. Rectangular patterns with their use of proportion and color become three-dimensional in draperies. A feeling of freedom is apparent in the flow of line, the spatial quality.

Sheer draperies and matching wallpaper representative of geometric motifs that recur in many of Wright's decorative designs.

Designs Scaled for Harmonious Use

These designs reiterate one of Wright's basic principles, that any given unit is part of a larger scheme. Fabric and wallpaper patterns are scaled so that the units may be used individually. A fabric design appropriate for a dramatic sweep of drapery can also be used in smaller components for pillows or for a chair covering.

Many of the colors are rustic and relate to the building materials Wright draws from surrounding terrain to construct his houses: desert gold, copper, granite, wood brown, brick red and slate — to name a few of them. His preference for natural fibers is demonstrated by his fabric choice that includes linen, mohair, cotton, wool and silk. Rayon combined with the natural fibers and Fortisan represent his selection of man-made fiber fabrics.

* * *

This group of fabrics is an important contribution to decorative textiles. It implies a recognition that there can be textile applications of fundamental design principles. It acknowledges the relationship between architecture and decorative fabrics. It demands that designers of outstanding perception and knowledge be more often called upon to bring their understanding to fields not their own. It also deserves our appreciation of the vision of Schumacher and Company in undertaking and carrying through this two-year project successfully •

Left: One corner of room showing Wright's columnar wallpaper. Right: Drapery fabric of same design in living room of Schumacher's Taliesen Suite.

Spherical motifs on printed silk and Fortisan fabric is used for both wall-to-wall draperies and quilted bedspread.

Printed linen is adaptable for upholstery and draperies. These two elements are coordinated in room designed for Taliesin Suite.

Pablo Picasso and Dan Fuller, President of Fuller Fabrics, in Picasso's garden in the south of France comparing Picasso's painting, textile sketch and finished fabric.

Here is an epoch making story which aptly illustrates how art and industry, craftsmanship and mill technique, can be combined to produce fashion fabrics of distinction and romance—fabrics that give today's merchants the promotional handle they eagerly seek.

The fighting gamecock is a favorite subject around which Picasso has designed drawings, paintings and tapestries. The fabric is printed in several color combinations.

American Fabrics presents

GREAT ART and FASHION FABRICS

The Saga of Dan Fuller and Five Modern Masters

Picasso

Raoul Dufy

Miró

LÈGER

Chagall

AN IMPORTANT INGREDIENT of any successful businessman is an intelligence that keeps pace with the needs of his market, and today's needs are predicated both on boldness in experimentation and rapid change. No longer do old ways hold the same valued position as they did in a slower economy. In these pages American Fabrics relates the saga of such a man, Dan Fuller, who ventured into the world of the modern art masters to get the highest possible inspiration for his fabrics.

Picasso, Dufy, Leger, Chagall and Miro, once regarded as the revolutionaries of the art world, have now taken their place among the accepted masters. Time has accustomed the viewer to their boldness in design and color. We no longer rebel against the idea that the world may be interpreted in forms other than those to which we are accustomed.

To these masters Dan Fuller went, to try to induce them to apply their creativity and their power of concept to the field of fabrics. Through a mutual friend, Dan Fuller first approached Pablo Picasso. A less forceful and less persuasive man than Dan Fuller might have hesitated to tackle the redoubtable Picasso—highest paid, most individualistic artist of his era. But Picasso, well-known for his widely diversified fields of expression, agreed that textiles were also a suitable avenue . . . provided, of course, that Mr. Fuller would guarantee fidelity of reproduction. Naturally, Mr. Fuller said yes, for he too sought perfection of reproduction;

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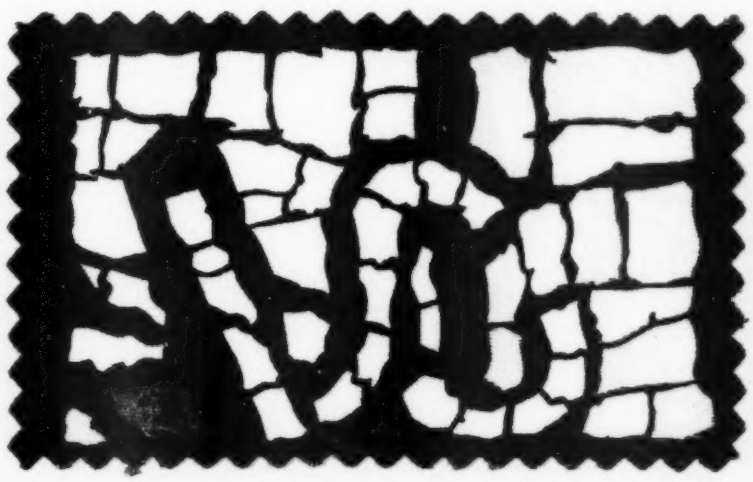
Picasso creates a design in moss green, pink and white, overlaid with sketched lines and deer heads in dark brown. The dress is a Mary Stevens design.



Leger's stained glass window print in Dip 'n Dry cotton from the Modern Master Print collection by FULLER FABRICS.

Leger's famous stained glass window, in brilliantly-hued colors that gleam against a network of black lines. Beach costume by Jack Horwitz with an empire-line bathing suit, its shirred top outlined in black, and hip-length beach shirt.

Fernand Leger, famous for tapestry designs as well as oils, and Mr. Fuller look over the artist's designs on cloth in M. Leger's studio.

GREAT ART ... *continued*

why else go to the trouble of approaching an artist of such stature? Artist and business executive got along well together. Once Picasso had consented, he also aided Mr. Fuller in establishing contact with other members of the group of great artists whose participation was sought for the project.

Dan Fuller, an excellent ambassador, made personal visits to meet the great men in their own studios and convinced them of the worthwhileness of his project.

These initial arrangements with the artists were but the beginning of a long and arduous work in overseeing every stage of fabric production to ensure that the end result would be satisfactory both to the artist and Mr. Fuller. Perfection was the goal and nothing was spared to achieve it. The results proved the extent and success of these efforts.

Leger's "Savage Parade" used by Claire McCardell in shirtmaker top and long full skirt with patent belt.

Joan Miro and Dan Fuller examining Miro's fabric designs, which capture all the subtle beauty of Miro's original oil paintings, in lithographic studios in Paris.

One of the most interesting aspects of this group of great modern master fabrics is that both in content and color they cater to a wide range of taste. It is not only the sophisticated palate that will respond to them. Traditionalists too will find the color and design to their liking. And, of course, it was inevitable that they would provide inspiration to designers whose sensitivity to stimulating new ideas is well-known. With the level of taste in America ever rising this presentation is beautifully timed. Such far seeing and bold textile leaders as Dan Fuller bring to mind the old adage that " . . . a man with courage is like a knife with a sharp edge," for it was truly Fuller's far-sighted daring that brought about this fruitful cooperation of fine art and the textile industry. C.C.

Miro's capricious abstract print "Dancing Figures" in a molded sheath by Mollie Parnis.

Cocktail dress by Filcol, Inc. in chiffon-weight corduroy from A. B. Rydell.

The Introduction of

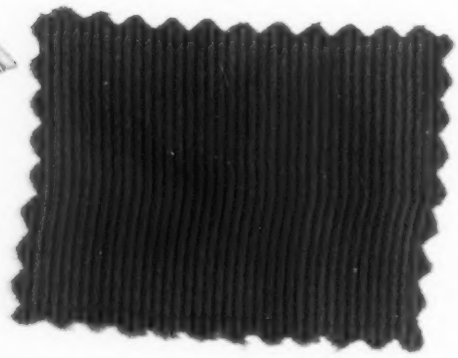
CHIFFON CORDUROY

A CORDUROY WEIGHING less than four ounces with a soft hand and drape invites the use of corduroy in many important areas not heretofore reached. After a year and a half of research Brookside Mills introduced their new Chiffon Corduroy to the market, starting a whole new era in corduroy. Made from carefully selected long staple American cotton, its light weight puts corduroy on a year-round basis.

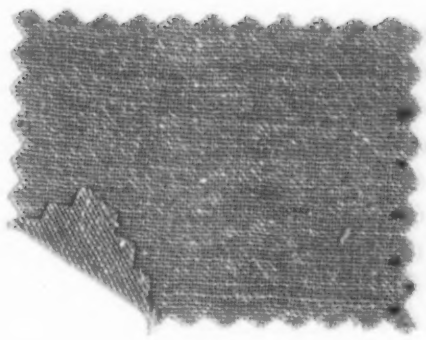
The important features of this new cloth, its weight, drape and sheen, open up many new fashion possibilities. It makes corduroy a fabric suitable for cocktail and evening dresses. It can be handled as a blouse fabric. It is well suited for negligees and robes. In fields in which the regular corduroy is not extensively used, it is a significant new fashion fabric.

For men's and boy's shirts, it will have important uses. No heavier than a regular shirting fabric, it is highly suitable for indoor wear. Because of its porosity and softness, it is an ideal cloth for children's clothes and certain types of apparel for infants and toddlers who outgrow, rather than outwear their clothing.

Here is a new fabric ready to spark the imagination of designers in all fields of apparel — another example of the American textile mills' ingenuity and ceaseless development efforts to stimulate new end uses by creating new fabrics.



Lightest weight corduroy yet produced, weighing under 4 oz. and made of fine, long-staple American cotton, by BROOKSIDE MILLS.



An outstanding example of the great versatility of fiber combinations is this flax (13%) and wool (87%) fabric. It is a highly adaptable weight which can be used for dresses, suits or summer coats. By ANGLO FABRICS.

Fashion Fabrics Report

The biggest news in the fabric market for the coming months will be the combining of fibers. In recent seasons it has been blends of fibers in the yarn that made headlines, but in spring and summer 1956 it will be combinations of different fibers in warp and filling that will make news. It is the use of natural and man-made fibers in this way, resulting in many new fabric qualities and textures, that represents the leading trend.

This marriage of fibers reflects recognition of the fact that customers are interested in the fabric, its appearance, hand and appeal, its fashion quality and performance, rather than in the fiber content. In this section we report on new directions and trends in different areas, and illustrate them with fabric selections from some of the new seasons' outstanding innovations.

"Make us fabrics" the fashion designers have been saying "with *fashion sense* as well as news value." To this demand the mills have responded with such a wealth of fabrics that even the most critical fashion eyes are opened wide. Result? Fabrics that have been the richest source of fashion inspiration in years. Some new and truly beautiful fabrics, created especially for modern

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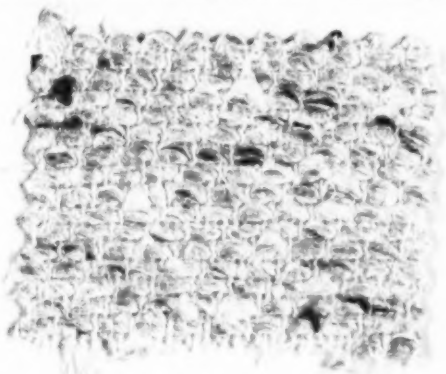

Superb coating of 63% raw silk, 35% wool, and 2% rabbit's hair that offers texture interest and color news. Truly a marriage of fibers resulting in a new classic of interest. S. STROOCK & CO.

Fabric Report...

American living and specifically designed to live comfortably with the vagaries of the American climate. These new fabrics are making their debut this spring and summer.

What is the secret of these wonderful fabrics? They are a combination of natural and man-made fibers, with each fiber bringing its own inimitable qualities to the fabric. Under the aegis of fashion and in response to its insistence that it is the fabric that matters, not the fiber, previous rivalries between the fibers have given place to cooperation. This marriage of fibers reflects recognition of the fact that customers are interested in the fabric and its quality and character, not in the fiber content. The great technical skill of the mills is now put to work to retain all the virtues of different fibers and at the same time reconcile their differences in fabrics of beauty with improved wear characteristics. This combining of fibers promises the beginning of a whole new era in fabric development and performance.

Nowhere is the pace swifter or more sensitive to the new than in the world of fibers. In less than twenty years we have devised nylon, Orlon, Dacron, Dynel, Vicara, Fiberglas, Fortisan and Arnel, and further developed rayon and acetate. Perhaps we should not be surprised that it is only lately that all these various new fibers have come to know and understand each other.

The first effort at fiber cooperation was blending two fibers together and spinning the blend into a single yarn. Fibers are now combined by using one fiber for the warp yarn and a different one for the filling, and this type of merger accounts for the major part of the new fabrics on the market this coming season.

But the really important news about all these fascinating fiber combinations lies in their fashion story. It is their style significance that primarily accounts for their success, not what they are made of. After all, fashion people first look at the fabric, feel its texture and assess its draping qualities and then only incidentally note the names and percentages of the fibers used in it. This explains why today all talk of *miracle* fibers is being quietly discarded by top copywriters — along with any smugness in referring to the natural fibers. We can't say it too often — customers are interested in fabrics, not fibers.

Fabrics born of this wonderful merger of fibers awakened new inspiration in the minds of designers, with the result that more new ideas are seen in apparel this season than have been in many years. Warmer weather the year around and more efficient heating in buildings and public conveyances have created a customer demand for lighter fabrics. What smarter answer for suits than the new linen and wool combinations, or the mergers of wool and silk? With travel so firmly established as a part of American life a spring-into-summer coat has become a necessity — and what an inspired solution designers found in the new wool and cotton alliances, the unions of silk and wool and of linen and wool.

Just to demonstrate to you how versatile these new fiber mergers are, we have swatched and photographed some outstanding ones. They're new for the spring and summer season of 1956, but are already assured of great popularity. First consider the unions of natural fibers — *cotton with wool, wool with silk, cotton with silk, linen with cotton,* and *linen with wool.* Each fiber contributed its special characteristics to create new fabrics that are fashion headliners. Equally interesting are the alliances of a natural fiber with a man-made fiber, or two naturals with one man-made, or vice-versa. Just to top it off we have man-made fibers combined with each other. A whole new era in fibers is here, an era of good feeling and cooperation between the fibers.

New Directions in Fibers

for Coatings

Watch for spring coats in the handsome new tweeds woven of cotton and silk, so very new when they show a rustic surface, such as the example from Kanmak shown.

Take note of the variety of weaves in wool and linen featuring the *natural* look so fashionable for the 1956 spring and summer season. Miron's wool and linen fabric exemplifies this fashion idea.

Check the practical good looks of coats featuring wool combined with Orlon, a merger born under a lucky star, as the representative shown from Wyandotte eloquently proves.

Notice how elegant dress coatings combine worsted and silk or wool and silk. Stroock's wonderful silk and wool is a smart exponent of this fashion sense.

for Suits

Big news here are the *light but firm* weaves that result from a merger of worsted and silk or wool and silk. Staron's handsome entry in this field features wool and silk.

New weaves in wool and Orlon are very light in weight and frequently have a faint luster. Julius Werk's handsome pin-stripe is an example.

Firmly in fashion are the new thinner weaves of linen and wool — but textured like linen as you will notice in the example of Anglo's wool and linen.

Stripes and checks, so strongly favored, look especially good in fabrics featuring fiber alliances — such as the silk and Acrilan example by Fran-Tex.

for Dresses

Dresses love the so-very-thin fabrics of wool and linen designed for year-around wear, like Anglo's linen and wool.

Strong accent on weaves of cotton and silk, varying in weights, but stressing the silken hand and a discreet luster — as in Herbert Meyer's cotton and wild silk fabric.

Dacron and cotton weaves are starred in many of the smartest spring and summer dresses, like the pretty traditional stripe by Galey and Lord.

Be sure to note the new fabrics of rayon and cotton — one of the brightest marriages of fibers. Burlington's lightweight faille is an example.

for Sportswear

Orlon and wool is still the ruling alliance for skirt fabrics.

The *natural* look is also a natural for sportswear. Fabrics of linen and wool are favored for skirts and co-ordinates — such as Miron's handsomely slubbed fiber alliance.

Cotton and man-made fibers look well in stripes and checks and are perfectly suited to sportswear co-ordinates. Mallinson's cotton, acetate and Dacron fabric is an example and so is Fabrex's Orlon and cotton.

Cotton and Dacron is the favorite merger of fibers for blouses, often in very thin, very light weaves. Galey and Lord's sanforized Dacron and cotton is typical.

Co-ordinates and match-mates are star performers in sportswear and they love the new mergers of silk and cotton.

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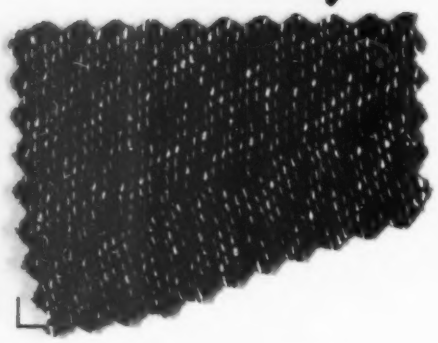
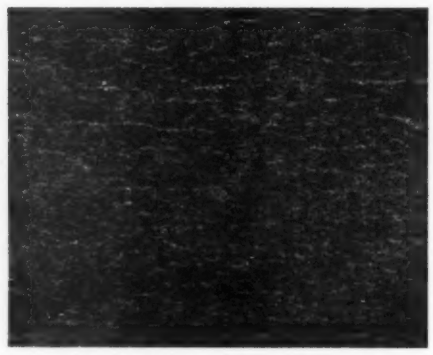
Important New



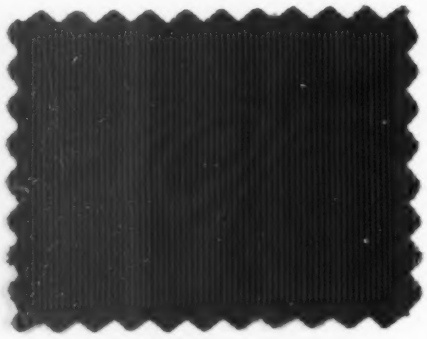
Wool with silk (15%) in a 10-oz. fabric represents the fresh approach to spring for coats or suits. Subtle coloring emphasizes its richness.

WORUMBO MANUFACTURING CO.

Vicara is combined with Bemberg for an interesting crepe-textured fabric suitable for dresses and blouses, another instance where a merger results in a fashion fabric.



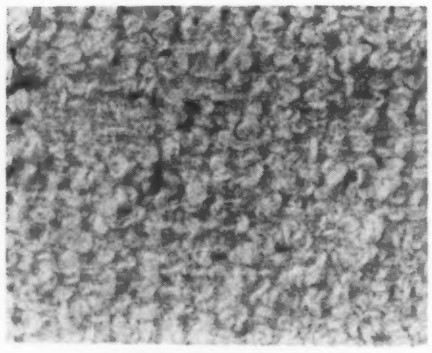
VIRGINIA-CAROLINA CHEMICAL CORP.



There's lots of news in this fabric of 75% Dacron and 25% cotton. It has the luster so highly favored this season, it is traditional in feeling, and is Sanforized to make it as practical as it is beautiful.

CALEY & LORD

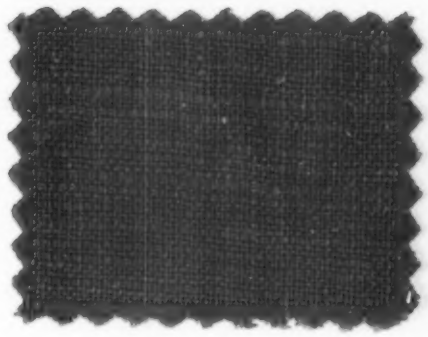
There is a rustic or suburban look to this distinctive coating by Wyandotte. In spite of its hand crafted look it is an up-to-the-minute combination of wool and Orlon.



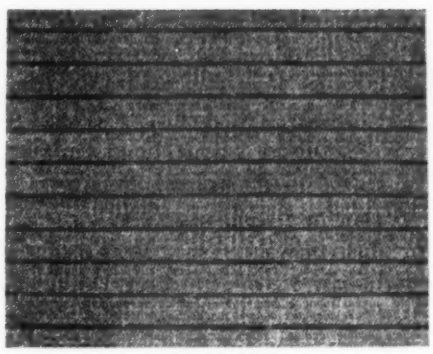
WYANDOTTE WORSTED CO.

Fashion Fabric Trends

There is definitely the look of linen to this good looking fabric by Fuller. It is actually a union of rayon and cotton with sturdy qualities as well as handsome appearance.



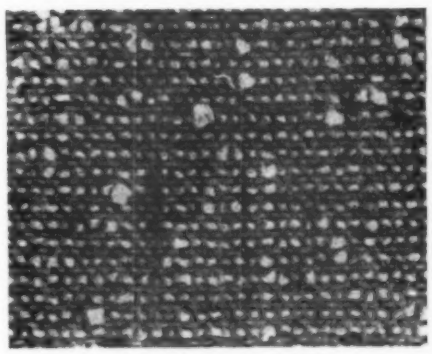
FULLER FABRICS



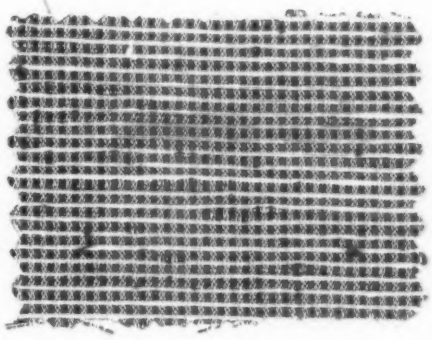
STARON SILKS

Staron's fine and delicate horizontal stripe combines wool and silk, a traditional and almost classic appearing fabric in a smart and sensible merger of fibers.

A triple threat — this handsome fabric by Strong-Hewat. It is a very knowing example of the hand-loomed look, a pastel tweed that combines 42% wool, 33% linen and 25% cotton.



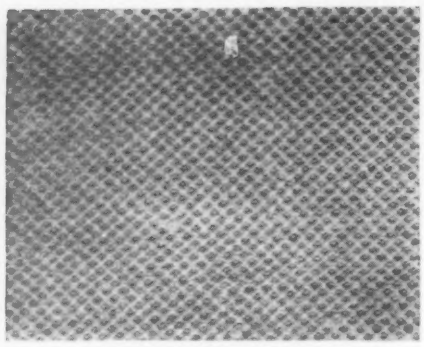
STRONG-HEWAT



FRAN-TEX

Fashion strongly endorses patterns such as this — with the illusion of both a check and a stripe. It makes news, too, in the way it combines silk and Acrilan.

Fabric Report...

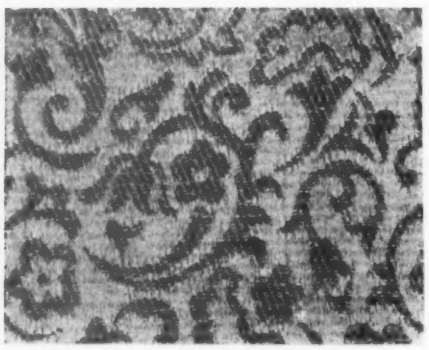


ALAMAC KNITTING MILLS

Linen and lisle, a new merger in knits that carries off honors. It has the air of spring in a fragile lime color and represents quality as well as fashion in knitwear.

Solution-dyed black Orlon is combined with navy cotton for a silky, lustrous fabric in a dark rich navy. A good hand, perfection in color, and combining of fibers makes it news.

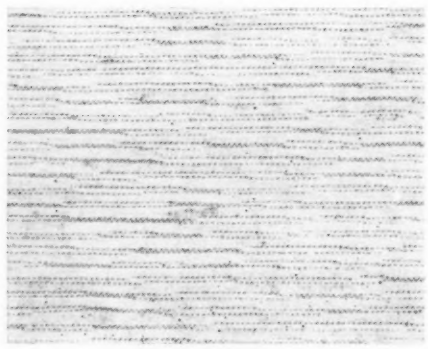
FABREX



TULLER FABRICS

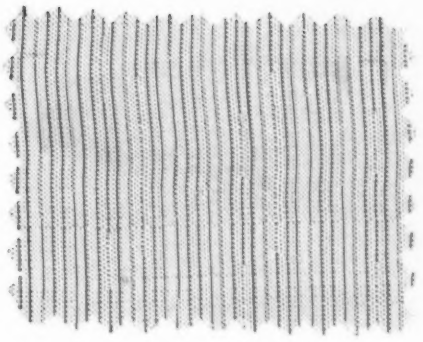
Brocades are a reflection of the liking for elegance as well as indicative of the Far Eastern influence. This one is unusual, too, in the way it combines rayon, cotton and Lurex.

Cotton and silk have a special affinity — especially cotton and wild silk, as in this brilliant example by Herbert Meyer. Almost a horizontal stripe, gently slubbed. Of special interest . . . it's Tebilized.

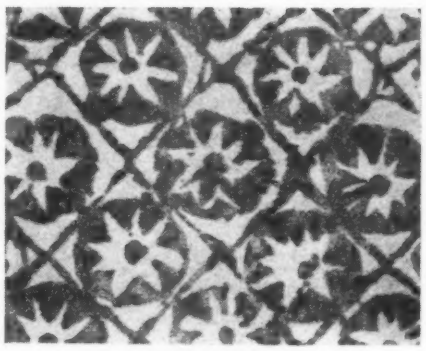


HERBERT MEYER

A tiny, traditional pin stripe, very light in weight and with the soft luster that is the hallmark of spring and summer of 1956. American Silk combined Orlon and silk to get this appealing fabric.



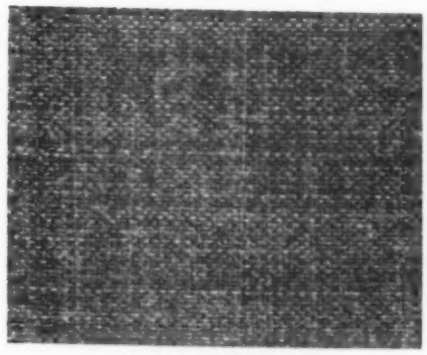
AMERICAN SILK MILLS



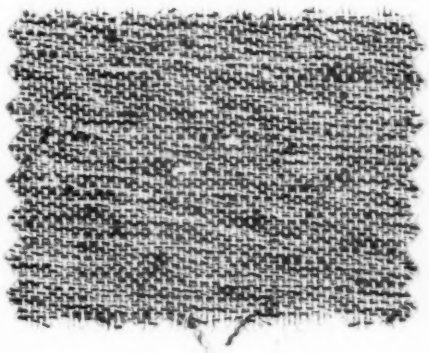
PACIFIC MILLS

A sleek, lustrous look characterizes this fabric by Pacific, which is an inspired combination of Celanese acetate and cotton. The monotone print is fashion-approved.

It's real news when a house famous for linen sponsors an alliance of rayon or cotton with linen. Heavy enough for a coat dress — or a summer coat. This fabric of high fashion appeal is linen and rayon.



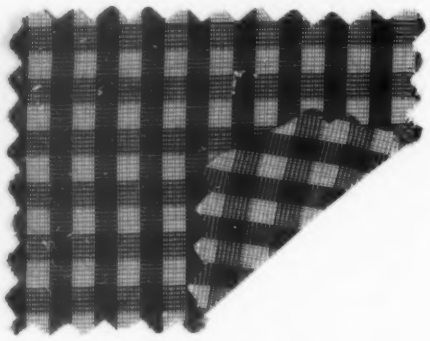
ROBERT MC BRATNEY



BURLINGTON MILLS

Though the pattern is tweedy, this smart new fabric by Burlington is thin and light in weight. It cleverly combines silk, rayon and acetate in an all-season dress or suit fabric.

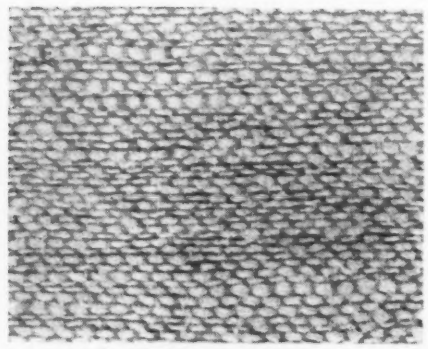
Fabric Report...



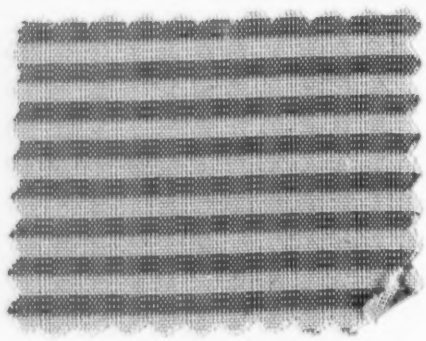
MALLINSON FABRICS

Checks are very much in the fashion news for spring and summer and this entry of Mallinson's deserves special attention for the way it combines cotton, acetate and Dacron.

Representing the fashionable hand-loomed look, and in a weight ideal for suits, is another union of cotton and wool by Kanmak.



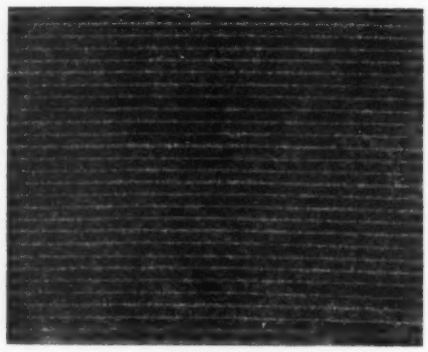
KANMAK TEXTILES



M. & W. THOMAS

A sweetly simple but knowing fabric — a delicate check with a major interest in cotton but with enough silk added to give surface luster and a soft hand.

There is a Bond Street look to this fabric by Julius Werk, with its faint, chalky stripe. It is real news because even though it is traditional in design it is a modern combination of wool, acetate, and Orlon.

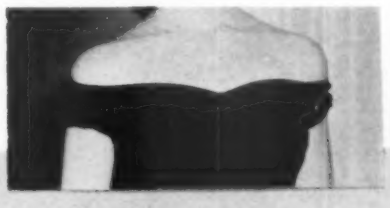


JULIUS WERK

STRETCH YARNS

in New Knit Fabrics for Swimwear

News in stretch fabrics of nylon or nylon-Dacron is a swimsuit in three sizes to fit all figures . . .



BATHING SUIT BY CLAIRE MCCARDELL highlights the molding and draping qualities of a new fabric of Helanca stretch yarn. The versatile neckline can be worn high or pushed down for sun bathing. As a swimwear fabric, this designer finds it interesting, because it eliminates the need for inner construction or zippers, and at the same time suggests new design possibilities. To wear, it is warm to the touch and, because of its soft elasticity, it is particularly comfortable in movement and when worn in the water.

Allied Hosiery Sales took two years to develop the construction and finish most suited to a bathing suit fabric of this type. After many trials, interlock proved the most satisfactory. A special water repellent finish and special equipment and techniques to give an almost completely relaxed fabric were developed. A wide range of colors is available.

All-nylon interlock fabric of Helanca stretch yarns, with a special water-resistant finish for swimsuits, by ACTION FABRICS, ALLIED HOSIERY.


TRADITIONAL
FOREIGN
COMPLEX
DRY
BLITHE
LUSTROUS

In a season where there is no radical change in silhouette but rather a development and flowering of trends, fabrics become even more important as a primary fashion force. At its September meeting, the Fashion Group presented a comprehensive and carefully edited exhibit of the early 1956 fabrics around six central themes.

Traditional

Classic cloths such as silk and cotton broadcloth, chambrays, flannels, gabardines and oxford cloth are handled ***untraditionally*** in unusual color combinations. Patterns also follow the classic vein with checks, stripes and Glen plaids having special significance. Shirting fabrics are important here.

Foreign

The ***raw silk*** look comes under the ***foreign influence*** classification. Silk linens star for spring with slubbed textures predominating in general. The effect of silk douppioni yarns is carried out in other fibers such as all-cotton, cotton and silk. Far Eastern trend in pattern and color continues.

Complex

The weave complex describes the ***thatched look*** in tweeds. Fabrics look handloomed and homespun but are refined in texture. Fiber combinations make news and make possible a great variety of weights—many of them lighter for trans-seasonal clothes and costume coats.

Dry

The dry hand refers to the prevalence of fabrics with a ***dry but soft*** hand. Among them are lighter-weight worsteds sometimes with silk added. Besides the tropical weight worsted, there are sharkskin, bengaline and linen types which also tell the story of this fabric theme.

Blithe

Twin prints. Identical print on two different fabrics—one sheer and one opaque. Examples: a fine taffeta over organza, printed chiffon over printed wool. Results: theater ensembles and cocktail dresses handled in an entirely different manner. The same print in two textures is newest development in coordinated fabrics.

Lustrous

This is the year which points to satin, bigger than ever, with synthetic fibers making a big contribution in this direction. The ***surface lustrous*** points to the many fabrics with the satiny touch, such as satin cotton, satin shantung, ciréd chiffon and flannels with luster.

TREND SETTING COLORS

1. ***A year of color.*** Color making texture and pattern. Unusual and exotic juxtapositions of color. Color exploited to fullest possibilities of hue and combinations.
2. ***Beiges to golds.*** Beige is basic. Take your pick of all the subtle and interesting shades. Then dip into the yellow golds, mustard tones and yellow browns.
3. ***Blues.*** From soft chiffon blues to underwater colors, it is a season for blue. Aqua and turquoise, either used alone or in combination with sun colors, also important.
4. ***White.*** This year we acknowledge that there are as many shades of white as there are colors of the rainbow... pink white, yellow white, blue white, tan white, off-white.
5. ***Yellow and Green.*** The color of new leaves as they unfold in the spring—fresh, new and yellow-green—is a significant tone quality. Yellow has green in it, and vice-versa.
6. ***Pinks.*** Paying homage to femininity is the profusion of pink. Mauve pinks, rose pinks, pink pinks. When the pinks become stronger in tone they enter the warm red grouping.

Freda Diamond chose Lurex for a luxury touch in these newly styled window shades with matching draperies, one of a group of four.

Rayon and Lurex casement fabr backed by cotton shade cloth. Distributed by members of WINDOW SHADE MANUFACTURERS ASSN.

Freda Diamond's office reflects the simplicity of her good taste.

FREDA DIAMOND — designer and home furnishings consultant — has probably done more than any other one person to break down the old cliché that inexpensive things are inevitably over-decorated, ornate and gaudy. When you buy a simple, well designed glass at Woolworth's or an attractive, inexpensive piece of furniture made of wrought iron, or a simple piece of dinnerware, there is a good chance it's been designed by Freda Diamond. Each person can contribute toward the common good only in the area in which he's been endowed and Freda Diamond's contribution in raising the level of living with good design can be said to be a real social contribution. She's one of the more forceful guardians of good taste.

Long a crusader for taste in low-priced accessories and furniture, Freda Diamond has now taken up the cudgels in the area of new window treatment for the housewife whose pocketbook has definite limitations but whose style consciousness demands the same good taste as her wealthier sister. Her efforts have resulted in a group of beautifully styled window shades with matching drapery fabrics, eminently suitable for both traditional and contemporary homes. The window shades are double-faced and feature a woven textured face with plain textured back, to give uniform appearance on the outside of the home.

The four designs in this group vary in weave yet all have the hand-woven nubby appearance preferred for today's interiors. There is, in fact, no style in today's interior decoration into which this group of fabrics could not fit. The four designs are indeed a testimony to Miss Diamond's capacity to translate the tastes of varied groups without compromising her high standards of good taste and good design. The added gleam of Lurex in three of the four designs lends luxury where it is required, without making the fabrics too elaborate for current casual living.

Textured "Tweed" window shades and matching drapery fabric are equally suitable as part of modern decor (left) or in the traditional room (right).

For those of us who have become habituated to the Venetian blind treatment, these Texturlite shades with matching fabrics offer a fresh challenge and the possibility of giving a different face to the windows of almost any room. The practical aspects of these shades offers an added invitation to their use. They insure privacy, tempered light, quiet operation and easy maintenance. They can be gently cleaned with mild soap and water or whisked clean with a soapless upholstery shampoo.

With these shades and matching fabrics, Freda Diamond has added yet one more to her long list of achievements which stem inevitably from her philosophy, basic and democratic, of bringing only those ideas and items which meet the highest standard of taste into the volume market •

Freda Diamond works out her ideas on a draftsman's board, afterward translates them into finished fabrics.

Glassware and decorative door knobs indicate the many sides of her talent.

WALTER SCHOLER
Director of Fabric Development
American Viscose Corporation

Developing thoroughbred Fabrics from Rayon

The spectacular advances which have taken place in blending and combining fibers and in finishing fabrics during recent years, have opened up new fashion and decorative possibilities. There are signs that under the leadership of the Fabrics Development Department of American Viscose Corporation, rayon fabrics and blends will, in the near future, give the fashion minded just as many surprises as cottons have recently done.

BECAUSE SIGNIFICANT fabric developments are now beginning to be seen in the market in rayon — which comprises, with acetate, seventy-four percent of all man-made and synthetic fibers used in this country — it may be assumed that fabric development departments have been active behind the scenes. All over the world indeed, and especially in this country, textile chemists and technologists have been continuously seeking developments in rayon fibers and improvements in rayon fabrics. To cite two such developments, recently brought forward by American Viscose Corporation, are a soft and drapable rayon birds-eye piqué, the first to be developed in any cellulosic fiber, and the first truly washable rayon crepe, suitable for the dress and blouse trade, to be placed on the market.

It might be thought that rayon, because of its greater age, would be favorably placed compared with the newer man-made and synthetic fibers, and to a certain extent this is true. Yet rayon suffered more than the newer fibers which were—like nylon—pressed into military service at a tender age during the war years. When the uneasy transition to peacetime economy took place, there were not enough rayon goods to meet demand and customers were crying for yardage. Mills were concerned with the problem of satisfying pressing needs and there was little incentive to spark developments that would have fashion significance or give designers new inspiration.

This was the aftermath of war.

In the absence of serious rayon fabric development by the mills, the work of the Fabric Development Department of American Viscose Corporation assumed vital importance for the industry and its activities were carried on at an accelerated tempo. At the same time the eager acceptance of a host of new dyeing and finishing innovations by the industry made it clear that there were new fields to be conquered.

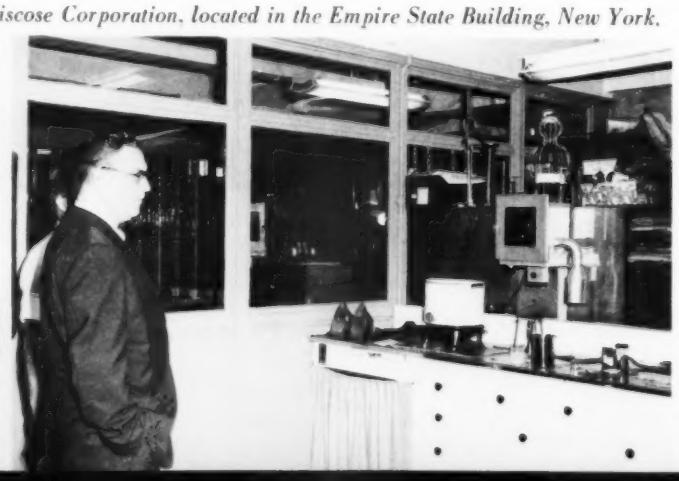
While the Fabric Development Department was aware that they were producing intrinsically valuable results, the question remained whether these results were yielding a fruitful harvest for the industry. Unless development could be carried through with cooperation of all sections of the industry to the consumer, the time and effort spent on them could not be fully justified. At the same time new directions appearing in cotton fabrics made it clear that the industry was ripe for change.

After the failure of an attempt to bring together the different yarn users in the industry — mills, converters, cutters — in a joint fabric development scheme, the Fabric Development Department of American Viscose decided to shoulder the whole burden of this work with the facilities at their disposal. Among these were the great resources of their own Textile Research Department at Marcus Hook, Pa., including almost every type of spinning and weaving equipment and a complete range of dyeing and finishing facilities. On the basis of these resources a full program was established.

Development Program

Under this program fabrics are developed, processed and assessed. The Fabric Development Department works closely with leading American designers and with principal department stores and converters on every aspect of fashion fabrics, through to the consumer. The fabrics developed are made available through Anne Kissel Associates to designers, converters and cutters, in any quantity up to three hundred yards of finished fabric, which is enough yardage for a limited production of models and full evalu-

Two views in the Fabric Development Laboratories of American Viscose Corporation, located in the Empire State Building, New York.



ation. This yardage also serves to bridge the gap between sample cuts and full production. Where there is good acceptance and a fabric is able to move into major markets, mills are furnished with complete yarn and weaving data, and converters with dyeing and finishing formulae

Important in the apparel program is a special line of *Originals*. This includes any newly conceived fabric that has originated with American Viscose Fabric Development and is placed in the fashion industry. Other fabrics which are already current and are developed further in the department are placed under the Avisco fabrics program.

Originals and other outstanding fabrics developed by American Viscose or by other sources in the industry, which reach volume levels are supported by national advertising campaigns in fashion media. This program is applied not only to apparel but also to the home furnishings field, with the sole exception of carpets, where the industry prefers to carry out its own development work.

Standards for Fashion Fabrics

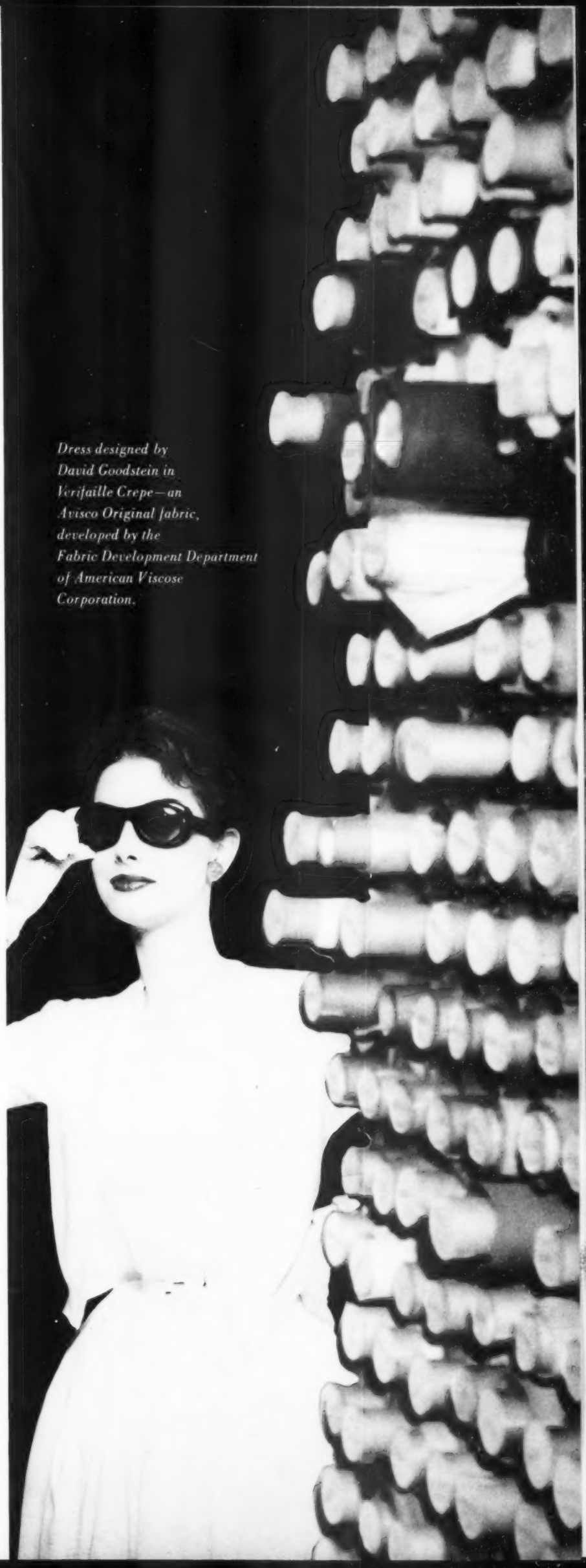
In connection with this an *Integrity* label identification program has been introduced. The fundamental purpose of this plan is to provide an increasing incentive for the production of serviceable fabrics containing American Viscose Corporation's fibers. To qualify for the Integrity tag or label, fabrics must pass prescribed tests which may include fabric strength, seam slippage, shrinkage, color fastness, permanence of finish and other test requirements designed to ensure good fabric performance. This program is designed to tie in with the rising tide of simplified informative labelling, and at every stage, from the converter to the consumer, it carries confidence.

Based on the American Standards Association's L 22 requirements, this is a bold attempt — the first made within the industry — to have fabrics in the fashion field which are certified as to performance.

In conjunction with the fabric development program there will be introduced in 1956 the most highly coordinated program of solution-dyed rayon fibers yet presented to the industry. This will include coordination between staple, filament and carpet fibers, based on standard colors and standard denier sizes, ensuring correct matching at all times. The color range has been based on the colors known for serviceability and acceptance in the apparel and home furnishing fields, and on the most acceptable shades in each color. Incidentally, these rayon solution-dyed colors meet established industry requirements. They will make a substantial contribution to the solution-dyed fibers available in rayon, a field likely to become increasingly important.

Walter Scholer, who heads the Fabric Development Department at American Viscose, maintains that the fabric development men are the architects of the industry. The chemist furnishes the building materials, the dyer and finisher the landscaping, but it is the architect who builds the house that the public wants, and specifies and coordinates the work of chemists, weavers, dyers and finishers.

It is with this basic architecture, in relation to the whole industry, that the Fabric Development Department of American Viscose Corporation is concerned.



Dress designed by David Goodstein in Verifaille Crepe—an Avisco Original fabric, developed by the Fabric Development Department of American Viscose Corporation.

A Yarn Company's approach to COUTURE FABRICS for the American Market

In a coordinated effort to make use of European textile experience and fashion know-how for the benefit of American fashions and fabrics, the Chemstrand Corporation and British fabric designer Nicholas T. Sekers have achieved striking results.

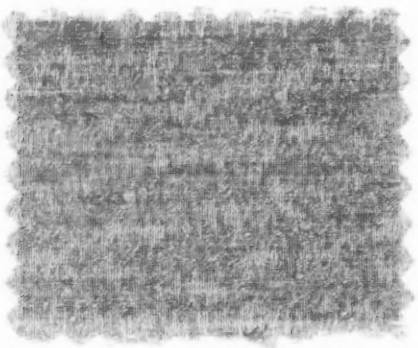
Appealing texture and dry hand of dress or suiting weight fabric with herringbone pattern is due to its contents of 75% Acrilan, 25% silk.
MALLINSON FABRICS

NICHOLAS T. SEKERS

Son of a Hungarian silk weaving family, Sekers went to England at the age of twenty-five, determined to start his own mill. "Miki" Sekers was one of the first fashion fabric designers to work with synthetic fibers. As early as 1944, when the war had reached a turning point, he received permission from the British Government to begin weaving nylon fabrics for peace time uses. He is credited with being the originator of the very important puckered nylon fabrics.

SEKERS, FAMOUS AS one of the most distinguished and original innovators in fabrics design, made a trip to America about a year and a half ago to examine all the new man-made and synthetic fibers with an eye to using them in his couture fabric lines to give new effects and performance.

Sekers is not only a renowned textile designer whose exclusive fabric creations are used by world famous couturiers such as Dior, Balenciaga, Balmain, Patou, the House of Jacques Fath, Desses, De Givenchy, Lanvin-Castillo, Heim and Madeleine de Rauch in Paris, Hartnell, Amies and Paterson in England, and Sybil Connolly in Dublin, but as managing director of West Cumberland Silk Mills of Whitehaven, England, he is fully conversant with all aspects of mill operation.



"Vaucluse," dress fabric of 40% Acrilan, 40% silk and 20% nylon woven by West Cumberland Silk Mills to Sekers' design.
FRAN-TEX CORPORATION

In the course of his research here, he met with officials of the Chemstrand Corporation to explore the possibilities in Acrilan acrylic fiber. He became excited about the possibilities of Acrilan for his fashion fabrics, arranged for shipments of fiber to West Cumberland Silk Mills, and immediately set about developing fashion fabrics incorporating Acrilan. Chemstrand officials in their turn were so impressed with Sekers-designed fabrics utilizing Acrilan that they arranged to make his talents and thinking available to American mills using Chemstrand fibers.

Every season since, "Miki" Sekers has used Acrilan in his exclusive couture fabrics, which cannot be shown elsewhere until after the seasonal couture openings. In addition, he prepares a separate line of Acrilan fashion fabrics for the Chemstrand Corporation for each season, which reflect the latest thinking in international fashion fabric trends. Because of Sekers' design versatility he is able to

(please turn)

"S-54," a textured tweed of silk, 67%, and Acrilan, 44%, designed by Nicholas T. Sekers, woven by West Cumberland Silk Mills.
FRAN-TEX CORPORATION

The epitome of elegance in a spring ensemble—by Ernest Newman of California. Tailored in Sekers' supple "Colette," a textured tweed of silk and Acrilan that is feather-light to the touch.

OPPOSITE:
Dress by David Crystal

Morton Bregman designs a dressmaker suit in "Colette," a Sekers' silk and Acrilan tweed, 56% silk, 44% Acrilan. A newsworthy fabric which tailors to trim perfection.

Werlé deftly fashions a new-looking long torso dress of "Esther" . . . a satin-back Acrilan and silk mixture, 84% Acrilan, 16% silk, with the look of a pettipoint.

A one-piece dress that looks like two . . . fashioned by Jewel Inc. of "Corinth"— a featherweight Acrilan and silk Sekers' tweed, 66% Acrilan, 34% silk. The fabric has a rich, tweedy look . . . yet is soft and light.

COUTURE FABRICS *. . . continued*

formulate these European fashion fabrics in terms which are readily adapted to quality volume production here.

The Sekers fabrics designed especially for Chemstrand are made immediately available to American mills, thereby cutting at least in half the time necessary under usual procedures to make the skill and experience of European textile designers available to them.

Recently a number of fiber companies have attempted to reverse the traditional trend by which fibers reach the haute couture via the mills and the fashion industry, by working direct with haute couture houses in Europe.

In this procedure two directions are to be seen. There is the older technique of arranging to have fabrics presented in couture collections which are either woven in America, or in Europe under American supervision and reflecting, naturally, American design thinking. There is also an approach, which the Chemstrand Corporation is pioneering, to allow such fabrics to reach the couture by natural flow under local conditions and to employ this experience for the benefit of the textile industry here.

Impartial Evaluation

This new approach has decided advantages. Development of fabrics proceeds unhampered by pressures from the American scene. Fabrics, as they are produced, are evaluated impartially by haute couture designers and are accepted or rejected on the basis of beauty, texture and performance—that is to say, on their merits.

This method serves to develop fabrics on a scale of production which, in relation to American operations, can be regarded as experimental. Such fabrics as find acceptance, when released, can be re-formulated in terms of American yarn and mill methods, with the needs of the American scene in view. It also avoids the production of hybrid fabrics, which are neither strictly haute couture fabrics nor fabrics exactly suited to domestic requirements and geared to American production methods.

In 1954, when "Miki" Sekers first used Acrilan in his couture line, he approached the project on an empirical basis. For example, for every Acrilan-silk blend he made that year, he ran the same fabric in all-silk in order to evaluate the actual performance of the blend in comparison with the 100% fabric. In every case, the Acrilan blend was used by the couture.

The immense labor involved in this method is sufficient proof that Sekers' reputation is based on a capacity for thorough research as well as on design brilliance.

Successful Outcome

Fabrics using Acrilan developed by Sekers are submitted to the European couture houses with other fabrics from West Cumberland Silk Mills in the course of normal business and are subjected to the same impartial examination. The method has been a decided success and has led to a steadily increasing number of Acrilan content fabrics in nearly all the better known couture lines.

From this it may be inferred that, like all sound business, this is based on a two-way exchange: the European couture profiting from the use of American fiber developments, and the American industry utilizing European fabric experience. This process of international exchange is not new. It has been going on, probably, since before Marco Polo traversed the silk routes of Asia. And indeed, only on the widest basis of cooperation can the industry fully explore the possibilities inherent in new trends and techniques. For it must not be forgotten that in textiles, as in other fields, world leadership implies world-wide cooperation •

WITH THE YARN

Aberfoyle Manufacturing Company, a century-old yarn company with a world-wide organization handling all types of fiber, today presents an interesting example of cotton yarn thinking and selling. Aberfoyle's successful innovations in their special process cotton yarns highlight the present-day phenomenon of a yarn company working with all segments of the textile industry—the retail store, the cutter, the converter and the mill. The objective is to find what people want in order to excite the fashion market with something new, assisting at all levels of presentation and design.

IDEAS COME FROM ALL OVER . . . this one came from England where one of Aberfoyle's executives was discussing the developments in crease-resistant cottons. It struck him that maximum results would be obtained if the crease resistant feature were locked into the yarn. This idea eventually resulted in Aberfoyle's special process cotton yarns.

The yarn was just the first step. In order to obtain consumer acceptance, it was necessary to think in terms of the finished fabric. Since the yarn had the texture and lustrousness of silk it was natural to strive for the rich glowing colors of fast dyed silks. Aberfoyle consulted silk weavers all over the world to use to advantage their long years of working with fine fabrics rich in imagination. The kind of thinking which the silk people traditionally employed seemed full of possibilities for these lustrous cottons.

In the beginning Aberfoyle made dyeings of this special process weaving yarn in typical silk colors, and the first presentation was in woven tartan plaids made up into sports jackets and other items for one of the country's leading department stores. Some salesmen wore them as a gimmick at an industry exhibit, and while their compatriots were amused at these brilliant fabrics, they appealed to the women who saw them. The imagination of one or two men cooperating in the merchandising field realized the possibility of creating a new season of transitional cottons for women. This was the birth of year-round cottons. However, as it was pointed out at that time, while the fabrics were expensive and beautiful they must also have functional qualities to be successful with the consumer. History has proved the results.

Limited Production to Insure Quality

Designers and fashion magazines got behind the idea of year-round cottons. Aberfoyle kept the yarns in limited production in the early stages, confining it to a few weavers. Once the trend was established, demand and volume rose steadily. Nevertheless, they endeavored to watch their growing production in every phase in order to maintain the special quality of luxury in these yarns.

Silk people continued to be part of the picture. Aberfoyle's vice president, J. S. Kenrick, liked the way silk men handled the fiber, their approach to it. Having worked with the finest of fibers, they naturally used discretion in handling this cotton, allowing it to breathe, making it fine, encouraging it to manifest its best qualities. General weaving of these cotton fabrics could not be considered as these fine yarns required the special skill and the art of silk weavers. Special looms are used to fabricate the cloth. Under the influence of silk styling, the new transitional cottons rapidly gained strength and began to establish new fashion standards for all-cotton fabrics. Incidentally, when in Europe Kenrick told some of the European weavers, Swiss, Italian, etc., about these new cotton fabrics which use fine yarns and incorporate the richness of silk colors. Many ideas were discussed with these weavers who notified their branches and connections in the States so that soon

(please turn)

The yarns weave the sheen into this cotton fabric by Chantilly. Fabrics such as this, in town dress by Ceil Chapman, have made cotton a round-the-clock, all-season fabric.

New for 1956 is a special process knitting yarn which here gives impression of a woven fabric in a spectator dress by Herbert Sondheim (above). Houndstooth cotton fabric by Herbert Meyer (below) is seen in classic jumper by Mr. Mort.

they were using Aberfoyle yarns with excellent effects on their sales, and Aberfoyle was encouraged to continue this line of experimentation.

In the course of yarn development, the new special process weaving yarn was offered to an outstanding weaver on whose looms a partly silk warp was already set up. A sample fabric was run on this warp using special process weaving yarn in the filling, and it was so good that this was next interpreted as an end and end silk and Aberfoyle cotton. This was the starting point of the now famous *Fifth Season* fabric.

Characteristic Luster an Attribute of the Yarn

Although this development was significant, it should be remembered that the silk-like qualities of these many fine cotton fabrics today are due to the special process weaving yarn developed by Aberfoyle. A very small percentage of silk present gives crispness to the hand but is not primarily responsible for the texture.

In the expansion of this program, there was the inherent fear which predominates in the converting and fabric field that one weaver might imitate the success of another and the creative impetus which had come with the new yarns would be lost. This was without foundation for, following the silk tradition, each weaver pursued his own creative line and did something new and different.

Meanwhile the new fabrics into which Aberfoyle had built crease resistance by developing a receptivity for further finishes in the yarn, had progressed into men's summer wear, and the silk and cotton suit introduced by one leading summer men's wear manufacturer was an immediate success. It was suggested that cottons could also be taken up for the women's better suit departments at certain times of the year when the wool suit business was dull. A high fashion wool cutter was persuaded reluctantly to experiment with suits of these cottons. Two or three weeks later he announced that this was the most exciting development in his business in years; he was taking on additional salesmen as well as creating a new plant arrangement specifically for this operation.

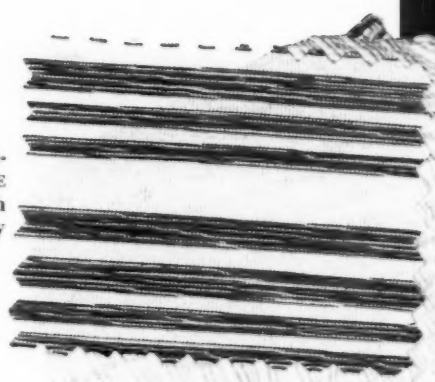
For 1956: Thick and Thin Yarns

But in the textile trade things do not stand still. The problem remains of bringing out something entirely new, of challenging people's thinking, of getting right out of the rut that can prevail. Aberfoyle had been casting about and had looked covetously at the yarn of douppioni silk. They had tried to make thick-and-thin yarns with cotton suitable for both warp and filling, incorporating the raw texture of douppioni. After two years of development work they at last produced a yarn which had the life and variety of a douppioni. This made possible their star fabric for 1956. Another 1956 introduction is a special process knitting yarn seen in fabrics which at a glance appear to be woven but have a soft and luxurious hand. This yarn has been adapted for knits of unusual character and is being launched at the highest fashion level—again in an exclusive manner.

The story of the development of the new cottons repeatedly illustrates the value of creative thinking carried through from the yarn to the finished merchandise. There is no point where it is not of value. It is creative thinking, indeed, which is the surest guarantee of a sound and successful operation •

Three piece costume by Martier-Raymond comprised of strapless dress, side-slit overdress and coat.

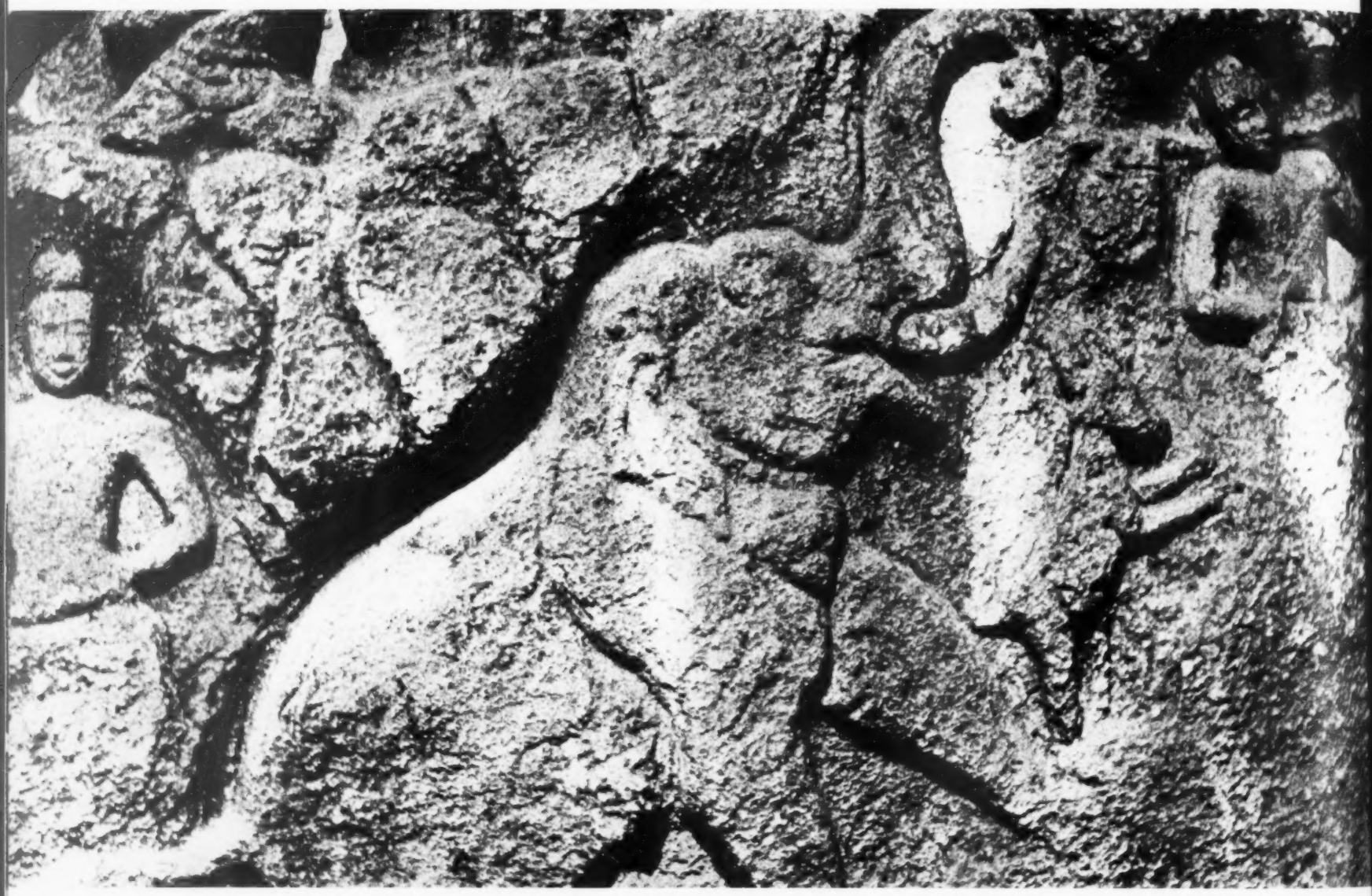
A yarn story in two parts is told in the three-piece costume by Martier-Raymond shown in its various guises on this page. Lustrous fabric of cotton douppioni yarn in dress and lining of coat is combined with linen-textured cotton in overdress and coat.



The lustrous fabric of the pleated dress is woven of ABERFOYLE cotton douppioni yarn (with about 5% silk content) by NORMAN SEGAL TEXTILES.

Halter overdress with side slits that reveal swirl of pleats of strapless dress beneath.

The traditional art of the Orient is more closely allied to textiles than is the art of the West. From the continent of Asia and the island groups surrounding it come several different influences, each of them important and each of them rich beyond imagination.



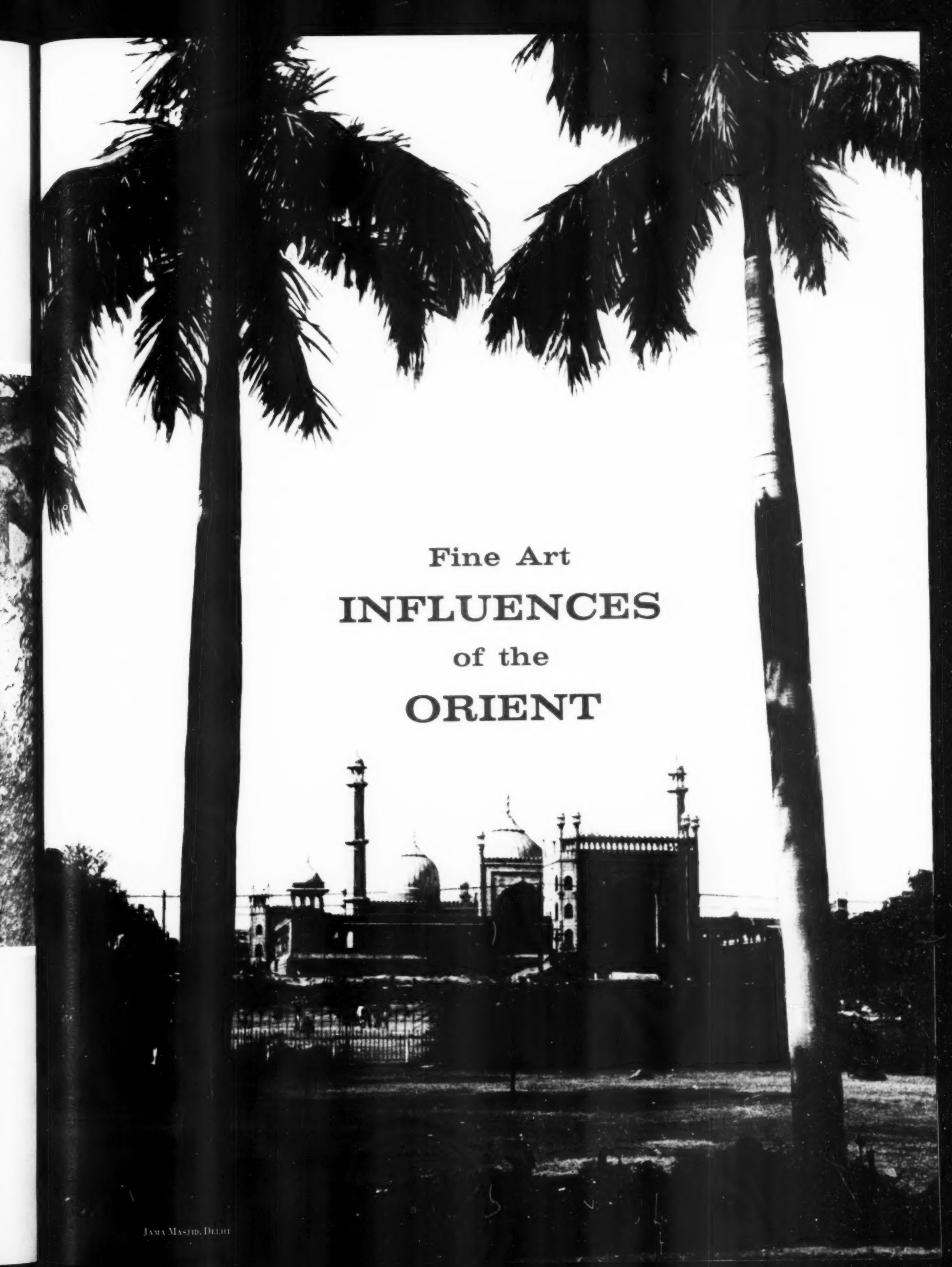
Just as those influences from Asia are full of significance for us at the present time, so the textile arts of America are no less full of import for the Asian continent. Here is a fertile ground for creative exchange, mutual understanding and profit.

Fine Art

INFLUENCES

of the

ORIENT



Jama Masjid, Delhi

Rich imagination with formal style

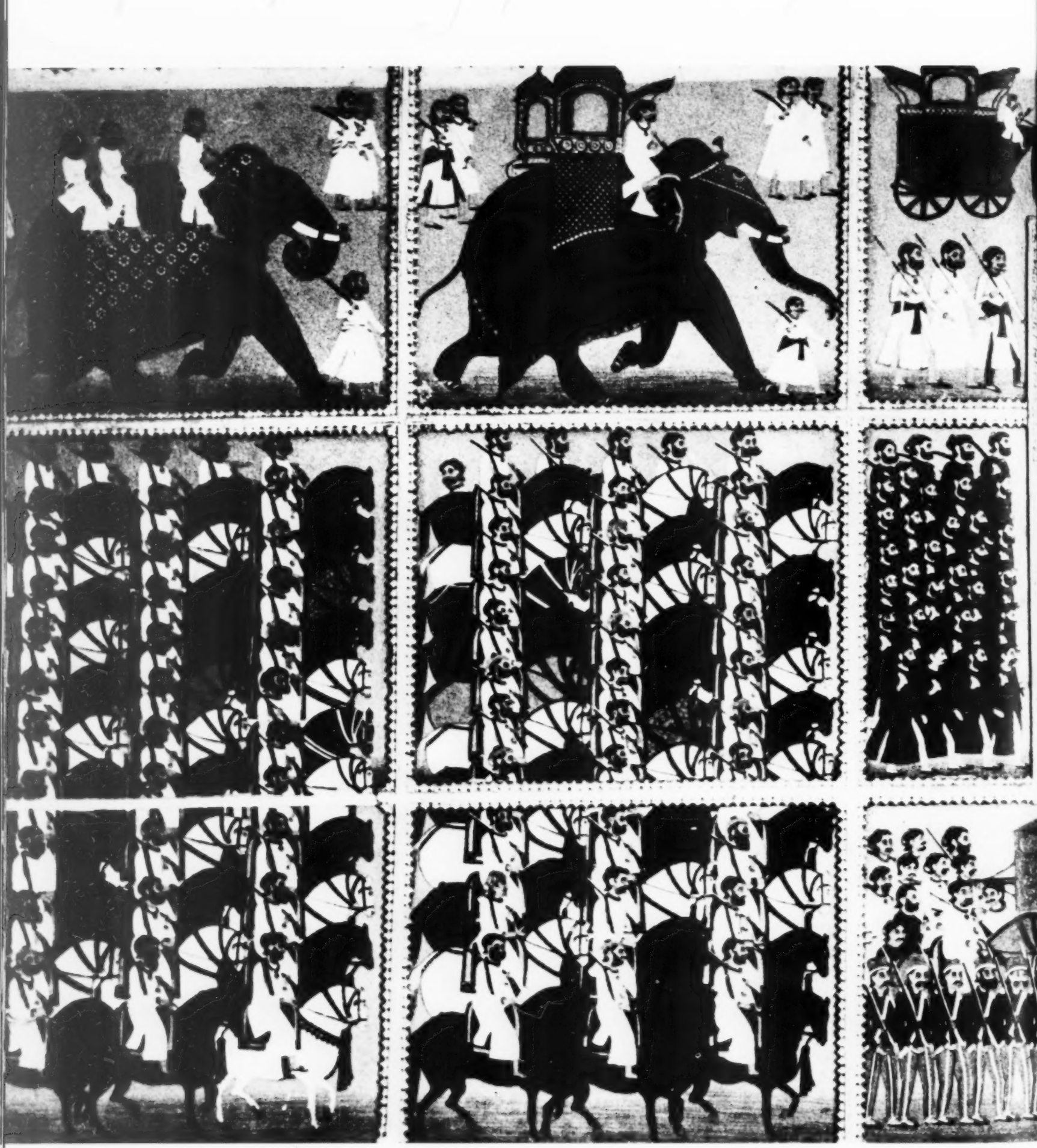
From Childcraft, Field Enterprises Inc. *Courtesy The Metropolitan Museum of Art*

in batik-dyed Sarong dating

characterize Javanese concept of forest life

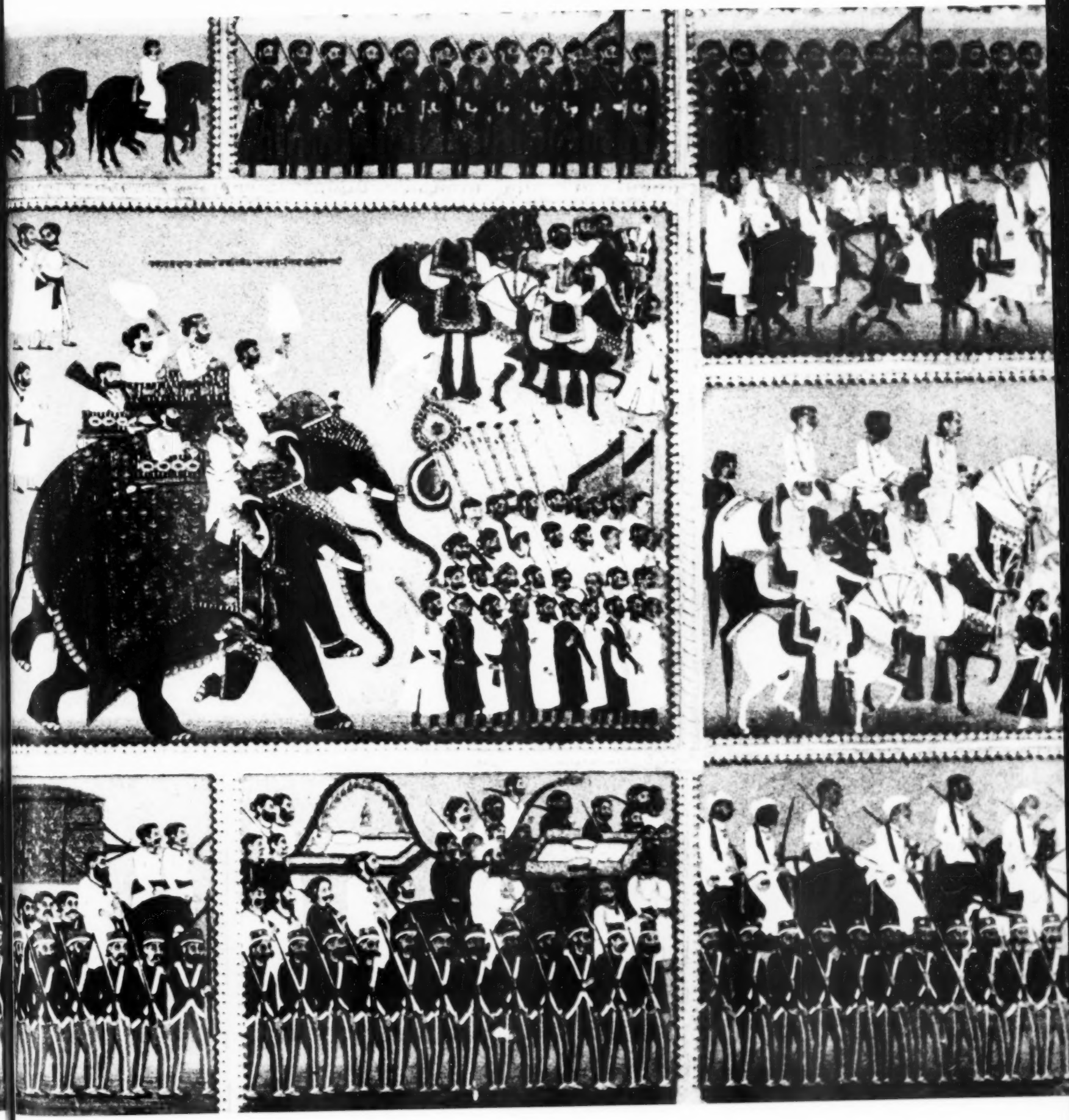
from the early Nineteenth Century.

Elephants, cavalry, horse-headed a



in wall painting making use f

Embroidered wall hanging showing



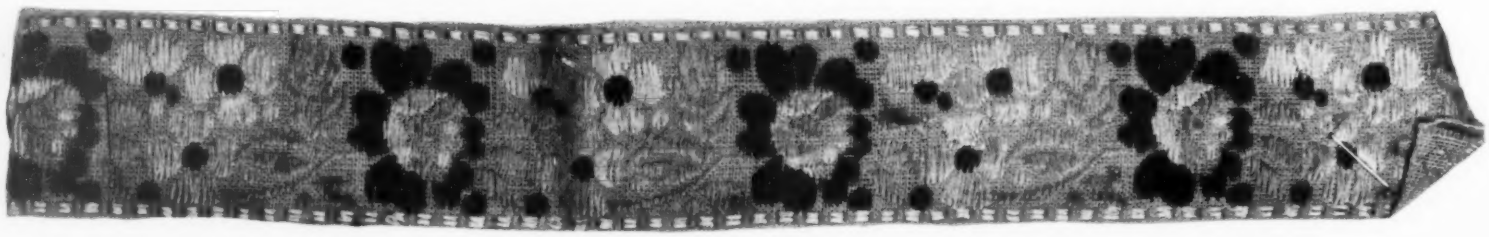
Sport motifs from Rajasthan

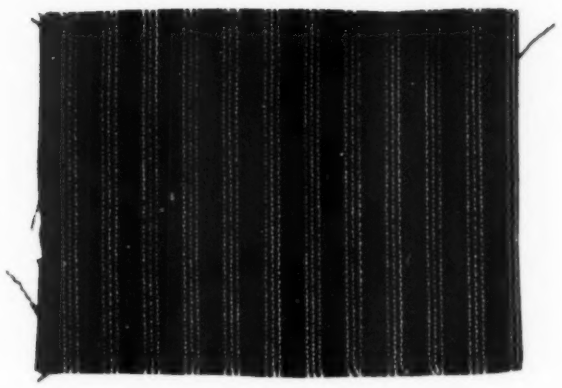
Translation of Indian bazaar fabric with lavish use of gold and color, in acetate and cotton, is hand washable.
M. LOWENSTEIN

From INDIA'S BAZAARS to AMERICAN FASHIONS

SEVERAL YEARS AGO while on leave in India from the Armed Forces of the U. S., one of Lowenstein's designers went shopping in a small city. In one of its bazaars, exotic in character like the ancient land itself, he chanced upon a series of original Oriental textile designs — some of which are reproduced on this page. Returning home, he put them away and in the course of time forgot about them.

During the past year, as the Indian and Far Eastern influences in fashion grew and developed, he recalled his shopping expedition in the old Indian bazaar. From the original designs in his possession now came a series of lovely patterns based on those authentic originals and developed in the Lowenstein design studios. In them American craftsmanship and mass production methods have made available for the enjoyment of many people what would formerly have been limited to handcrafted pieces accessible to the very few.





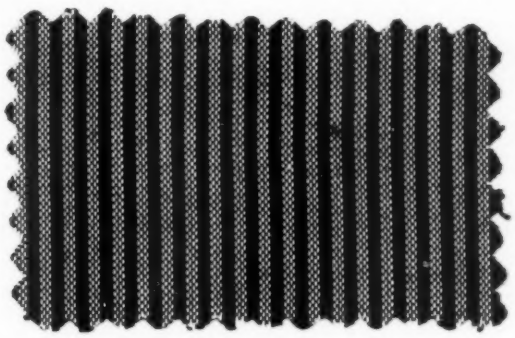
STRIPES strike a new FASHION NOTE

As a natural reaction to the flamboyance in stripes that has held sway for several seasons, a move toward quieter colors and reserved arrangements indicates a new direction in striped fabrics. The time honored grey-and-white or black-and-white striped trousers, popular for more than a hundred years for men's formal day-time attire, open up new possibilities for fashion promotion. Some of the original designs shown on this page, which come from traditional worsted fabrics, will soon be seen in cotton.

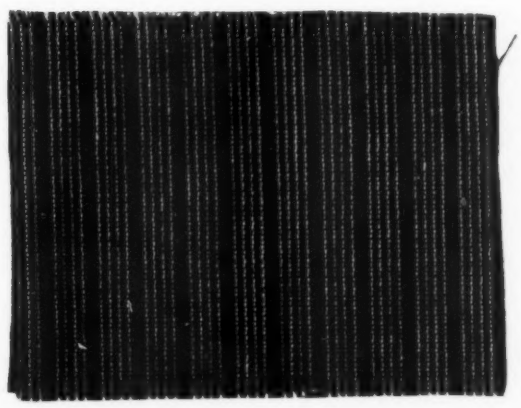
Stripes have been topflight fashion news for some time. It is not easy to say just when this began — the fabrics used in play clothes, especially the imports, may have started the trend in women's apparel. The Italians, especially, loved stripes and made big, bold, colorful ones that caught American fancies. In men's wear, when casual sports shirts came into their own some years ago, stripes were given a big play and continued in vogue. In each case, stripe colorings were sun drenched, brilliant and even startling.

Adolescence over, it appears that a new grown-up phase is under way — an era, that is, of more conservativism. For sports coats, Bermuda shorts, slacks for men — for jumpers, dresses and suits for women — these quieter stripings create a whole new feeling.

Interestingly enough, the growing fondness for conservative stripes is in keeping with the overall fabric trend towards classicism . . . traditional textures, clear finishes revealing the weave, and popularity of neat patterns such as checks and discreet plaids.



Striped fabric with new air of quiet classicism is this 100% cotton with spot and wrinkle resistant finish. Has excellent draping ability, good hand.
M. & W. THOMAS



What about Japanese textiles and the

American Fabric and Fashion Markets?

Because U.S. economic policy in Asia is so closely linked with our political and military objectives, it is necessary to view the question of Japanese textile imports from the point of view of international imperatives.

MANY OF OUR COUNTRY'S largest users of textiles have been making overtures in the direction of Japan for the past year or more, and in specific fields and categories Japanese imports have increased at a very great rate. While we do not believe that the amount of Japanese textiles coming into the United States will ever be large on an overall percentage basis, the fact remains that specific segments of the textile industry are feeling this competition from abroad.

How estimate and judge this picture and how appraise the role and importance of Japanese textiles in the coming years?

A REALISTIC ESTIMATE OF the situation must begin with an acceptance of the basic facts which make up this complex picture.

It is necessary first to look beyond the field of textiles and recognize that we are living in a world where political and military considerations are of the first importance. Whether segments of the industry agree or not, our political interests dictate that Japan be maintained as a strong democratic force in the Far East. By virtue of its strategic position facing Asia's mainland, and the character of its people, Japan is ideally constituted to become a force for maintaining political stability in this important part of the world. Almost at once, what would seem to be a strictly economic problem to be handled in terms of tariffs, quotas, etc., is seen to be tied to a political situation of world-wide scope.

We ourselves have imposed a democratic constitution on Japan. We have set up air, naval and military bases on Japanese territories and rightfully expect Japan to do its share to defend democratic concepts in opposition to any expansionist moves by the Communist powers in Asia. In short, because we look upon Japan as our first and most important ally in this part of the world, our political strategy calls for a strong, economically sound Japan.

BECAUSE OF ITS EXPANDING population, and very limited natural resources, Japan must find its place in the world economy as an exporter of manufactured goods, economists and statesmen alike agree. The Japanese people are industrious and capable, hard-working and ingenious. But, lacking sufficient raw materials, they must rely on manufactured exports to maintain even minimum standards of living for their fast-growing population.

Textiles are admittedly one of the main export items of the Japanese economy and directly or indirectly serve as a main source of income and employment for a large portion of the Japanese population. To stifle by closed doors the flow of Japanese textiles into the world markets would unquestionably have an undesirable effect on the crucial world situation. Japan may yet find it necessary to export textiles to cloth-hungry countries like Russia and China.

For the next few years — at least until the free Asian countries can provide her with wider export markets — Japan must make an effort to increase its business with the Western countries.

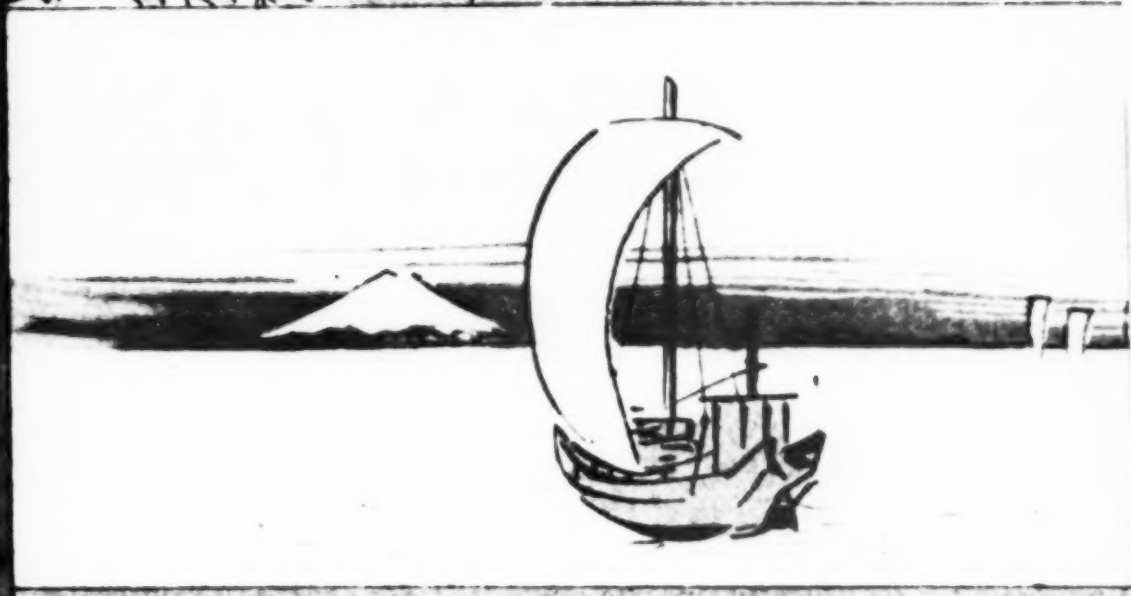
At the present time Japan exports some 260 million dollars' worth of goods of all kinds into the United States, and buys some $900 million worth from the United States. Japan's raw material and foodstuff requirements are very great and she will continue to be an important customer for American cotton, wheat, coal, etc., for a long time. Certainly the total balance of trade will continue in our favor. There are a number of justifiable complaints about Japanese textile competition but these can, in our opinion, be overcome by judicious handling of an admittedly complex situation. Japan itself must take a realistic and unemotional view of the situation.

We believe that Japan should begin by cutting down on the exportation to this market of large quantities of cheap, underpriced, made-up garments. Much of these are imitations and knock-offs of our own and European goods and do not help Japan's reputation or her economic situation in the long run. We believe that the Japanese, with their thousand-year-old culture, their sense of design and color, and their dual command of low-cost hand and factory-trained labor, should attempt to raise the quality of their goods in every area. In the textile field particularly, where they have fabric flair and know-how, there is no earthly reason why they must base their American selling strategy solely on price appeal.

Our own Western artists and architects have long acknowledged the superb achievements of their Japanese counterparts. Collectors and people of taste are unanimous in their praise of the beauty and craftsmanship displayed in many Japanese creations. What is needed is Japanese encouragement of their own designers and creators. And this is a job that may well start in the important field of textiles. They must have more faith that their own traditions and heritage of design can be used to enrich their contemporary manufactures.

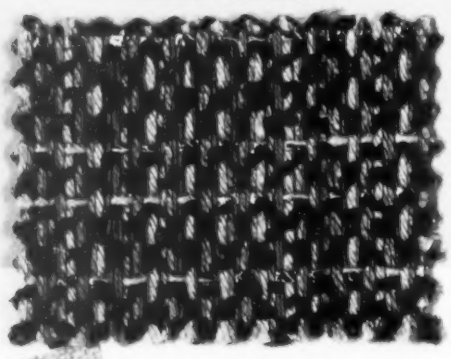
ESSENTIALLY THE SITUATION is tied to an ideological problem. To maintain its living standard and take its rightful place in the community of free nations Japan needs more food and raw materials . . . a good deal of which must be imported. To pay for these materials Japan must maintain its exports. She must find a way to earn more dollars if she hopes to pay for the American raw materials she so desperately needs. Her textiles are one of the chief export potentialities in her struggle for existence.

In summation, it seems inevitable that Japan's textile exports to this market will increase. Rather than fight the logic of the situation, we recommend that the American fashion and fabric industries employ their best thinking toward the utilization of textile possibilities for the good of all •



TRENDS IN AUTOMOBILE

Striking a new direction — upholstery fabric of the 1956 Plymouth Suburban is a cotton and rayon tweed with Lurex, by DEERING MILLIKEN.

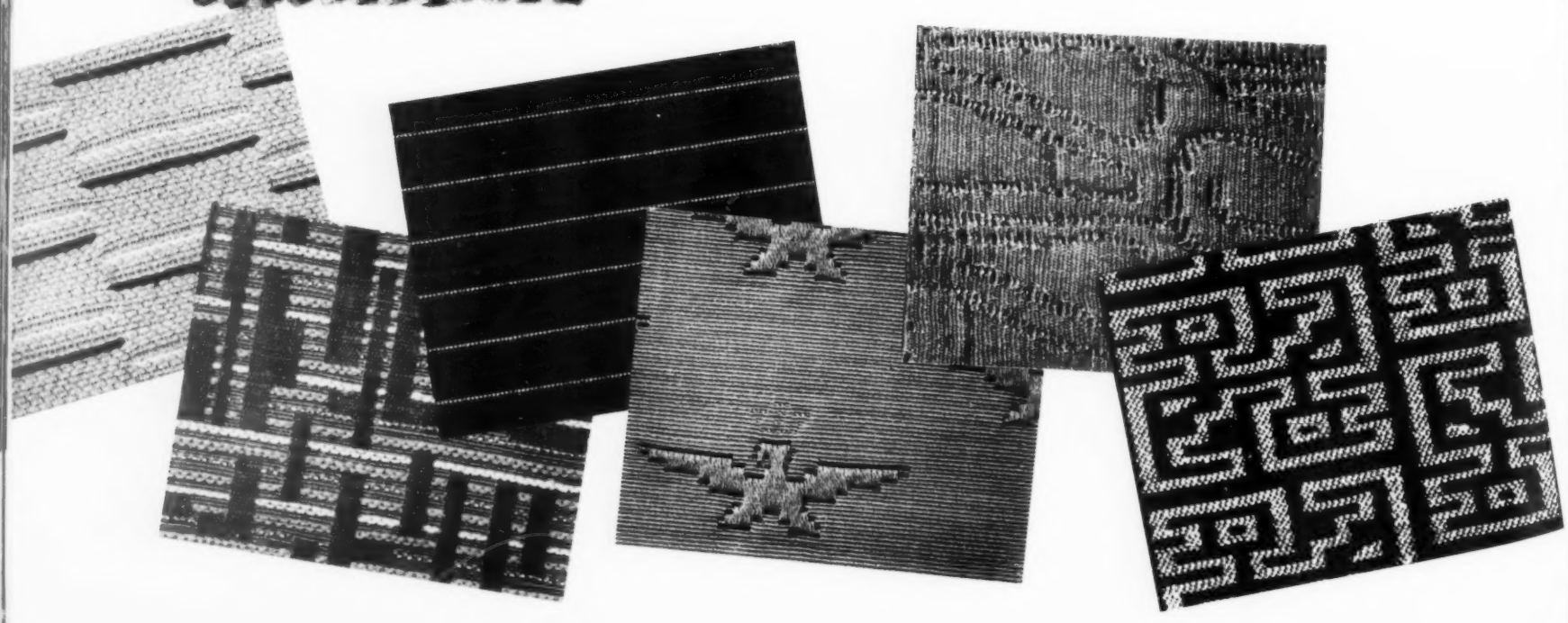


REVERSING THE TENDENCY to restrained use of chromium trim in some 1956 models, is the move toward fabulous metallic brilliance in upholstery fabrics. If we study the fabrics in the 1956 line of Imperial, Chrysler, DeSoto, Dodge and Plymouth, for example, we find there are fifteen fabrics which incorporate non-tarnishing metallic yarns, in jacquards, tweeds, dobbys, and novelty weaves.

There are tiny gold Imperial crowns in Chrysler's crested damask from Moss Rose; pencil stripes of silver which underline the horizontal feeling in a glossy black upholstery cloth from Laurel Mills in DeSoto's Fireflite; there is buried silver gleaming in a blue jacquard for Dodge's Royal Lancer. The Dodge Coronet has black linen-weave fabric with geometric metallic stripes from Swift; silver is mixed with terra cotta in Collins and Aikman's bolster fabric for the Chrysler New Yorker. Chrysler's Windsor Nassau has gold on grey and white from Neisler; Plymouth's four-door hardtop has a Burlington fabric of silver with pastel green.

Perhaps the most contemporary feeling in 1956 automotive trim is evident in the only fabric appointed to Plymouth's Suburban. This is a cotton and viscose rayon tweed with a hand-loomed look from Deering Milliken, and its warp and filling tones of black, taupes and beiges are enlivened with multicolor Lurex weft of peacock blue, green and chartreuse.

This trend confirms the arrival of colored metallic yarns measuring up to the severe test standards required in the automotive industry, which looks for durability, abrasion resistance and resistance to fading for all fabrics they use. The direction is full of fertile possibilities for placing new appeal and glamor, harmony, brilliance and coordination at the service of the automotive industry.



UPHOLSTERY FABRICS

Perfect coordination between exterior color, trim and upholstery is the automobile stylist's aim, exemplified here in 1956 Imperial.

AT RIGHT: *Modern interpretation of classic Far Eastern motif, in silver thread on black, strikes harmony with Plymouth's chromium trim.* OPPOSITE *(left to right): Linear silver and black shadows on green, used in Plymouth's two-door; a melody of lines and shapes in gold, grey and white, for upholstery in Chrysler's hard-top; silver and dark green striped linear rib upholstery, used in DeSoto's four-door; tiny gold imperial crowns with royal flight emblem repoussé in blue, used in Chrysler's four-door and hard-top; silver flecked sculpture on a pale blue ground, also for Chrysler's four-door and hard-top; Plymouth's Far Eastern motif, silver on black. All fabrics use Lurex metallic yarns.*

A new plan to finance and give full credit protection to cutters and garment manufacturers was recently announced by James Talcott, Inc., 101-year-old factoring firm. Designed to keep factoring in step with our changing economy, the new arrangement is known as "non-notification, non-recourse factoring."

A new

FACTORING TOOL

for the Textile and Apparel Trades

Direct line contact with client facilitates credit approval.

OLD-LINE FACTORING will always be a vital part of buying and selling goods between mills and converters and converters and cutters. Under this arrangement, the factor buys the accounts receivable from the mill or converter, pays him upon each sale and gives the mill or converter complete credit guarantee and credit protection. The seller does not have to wait for the invoice to become due and he need draw only the amount of cash he needs and pay interest only on the money he uses. At times of peak production, this financing service enables him to retain a fluid and maneuverable position. It costs him only a fraction of the price of the goods he sells and he is able to expand his volume without having to worry about immediate liquid working capital.

In many cases, more money is available through these channels than through a bank. A bank may authorize a loan up to 50% of the firm's net worth of, say, $100,000, whereas the accounts receivables financed or purchased through a factor may amount to $500,000 or more for the same firm. In addition, as a client of the factor, the mill or converter has the advantage of all the credit information available to the factor.

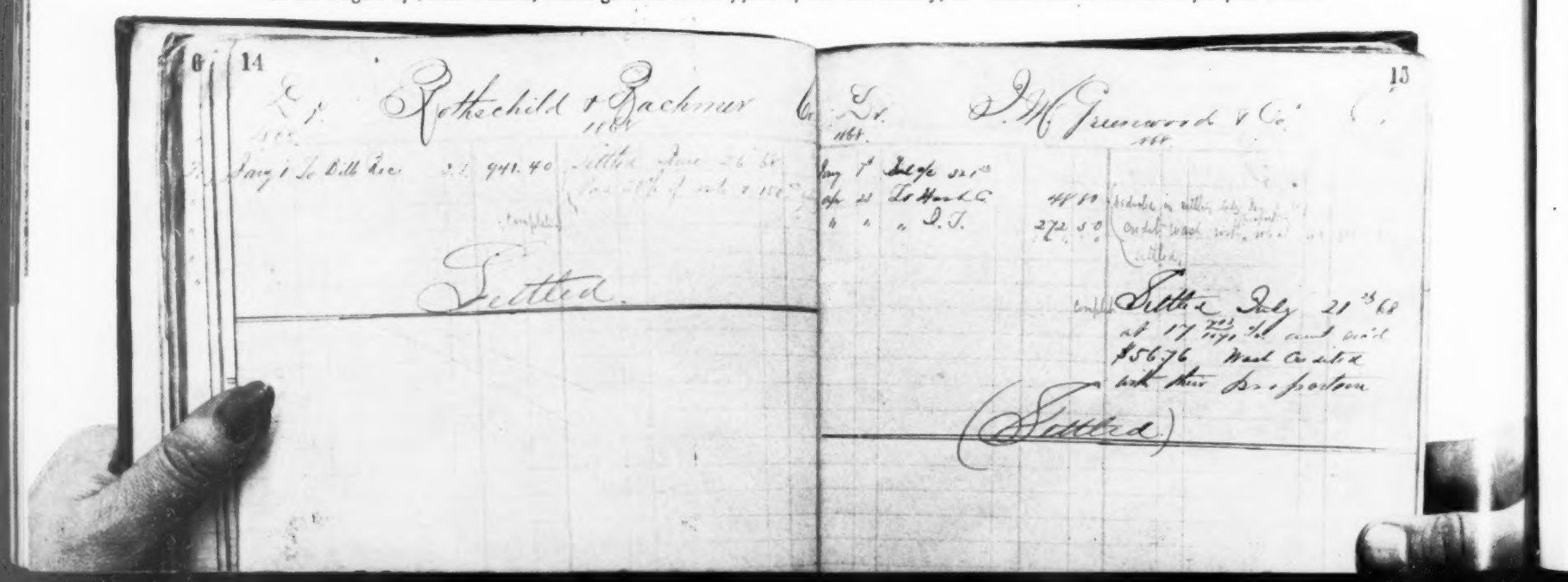
In effect, the factor acts as financier and credit department for mills and converters. When a sale is made, the mill or converter's representative merely calls the factor, where highly trained credit men approve or disapprove the extension of credit. The mill or converter is paid for the sale immediately and the factor collects from the cutter or the mill's customer.

The New Plan

The new Talcott plan was developed to meet the acute needs of manufacturers, wholesalers and distributors, particularly cutters and garment manufacturers, selling directly to the retail stores. With retail stores requiring dating and immediate shipment of goods, the manufacturers' liquid working capital is frequently tied up in accounts receivable and inventory. Though manufacturers were willing to convert their frozen assets into working dollars as well as get the credit protection offered by factors, they hesitated to disturb their relationship with the retail store by a notation on the invoice to make payment to the factor directly. Non-notification or non-recourse factoring is the answer. This means that the manufacturer will bill his own customers with no notation to his customer that the bill is factored. The factor's role will be that of advancing funds against each sale and, as in old-line factoring, extending complete guarantee of payment and credit protection. The mechanics are simple for the client in that a line of credit is established on each account, instead of orders being individually checked with the factor.

A factor can take more than a normal calculated risk

In the ledgers of James Talcott, which go back to the fifties of the last century, are names which still stand for fine textiles.



Times change, but human contact remains the essential: some of Talcott's credit men in Franklin St. in 1899.

Emmanuel Lewis, vice-president and head of Talcott's factoring division, consults with a group of executives.

for he takes into account the human element. Talcott's clients, for example, deal directly with the principals of Talcott who can take the responsibility of making a decision based on the client's ability, character and on just plain intuition. Factors can make mistakes, but they are rare. Most factors will admit that they almost never miss when they base a decision on their judgment of a client's ability and integrity.

The Human Element

Factors are people with understanding and a desire to see the other fellow make a success. There are advantages in this, too. They know that when they help a converter answer his problems at a crucial time, he will be loyal for many years to come.

The introduction of non-notification, non-recourse factoring is indeed an example of their belief in the "more than normal calculated risk." They report that clients using the new plan have in every case increased their volume by at least 20%. Now there are plans to offer this service to certain manufacturers of hard goods.

In the textile industry, factoring has proved itself an important tool and these same services which have enabled the mills and converters to enjoy greater profits from increased sales are now open to the other half of the industry, the cutters and retailers.

A CASE FOR FACTORING

A CONVERTER of synthetic fabrics had a problem before him. His company's sales averaged $1,000,000 annually.

In looking over his accounts receivable he found that his average sales were about $85,000 a month, but his business was seasonal and his billings varied from $25,000 in a slow month to as high as $125,000 at peak seasons. He allowed his customers a minimum of 70-day terms, but his collections were running as much as 85 days and sometimes longer.

At certain times of the year he needed enough capital to carry up to $200,000 in receivables.

Through factoring, this converter decided he could eliminate every one of his credit problems immediately, and in one package. The conclusion of this story is that he now receives cash as he needs it, without concern as to when or how the customer pays. This converter has been able to spend more time in production and sales, and his company has more than tripled its business in less than three years.

The example above is not a hypothetical case but one from the records of James Talcott.

Coordination of work of the credit department is facilitated by easy intercommunication. Below, part of credit floor at James Talcott.

American Fabrics presents

8,000 Years of Textiles

PART II (1607-1831)

A history of textiles compiled by Textile Editor George E. Linton.
In the years covered by this section the advent of the industrial revolution quickens the pace of textile development: an amazing number of new machines are invented, steam power replaces hand and horse, England becomes a major manufacturer. America starts its own textile industry.

1607: The London Company sent a flock of sheep to Virginia.

1614: "Dyeing of cloth in the wood," was introduced in England; the use of logwood, madder, quercitron, etc., soon became popular.

1620-1630: The era of the Great Depression in England. Exports were off one-third, there was a marked drop in the price of wool, unemployment was rampant, and many men once affluent became poor. After 1625 some recovery was made but it was not until 1630 that England came out of the depression.

1623: Virginia plantation owners were to be fined ten pounds if they did not produce at least ten mulberry trees for each one hundred acres. This was part of the English plan to establish sericulture in the colonies.

1625: The Dutch East India Company sent a flock of sheep to what is now New York City.

1629: At Spitalfields, London, England, an incorporation of silk workers was formed. James I was the sponsor of the incorporation.

1630: The Dutch chemist, Drebbel, produced a new scarlet dyestuff for wool by using tin and cochineal. The Gobelin Dye Works in France and the Bow Dye Works, England, used the dye.

1631-33: The East India Company began the importation of calico from Calicut, a city in India. The fabric at this time was judged to be a soft linen fabric. In 1633, Samuel Pepys, the great English diarist, referred to the problem as follows: "Sir Martin Noell told us of the dispute between him as a farmer of the additional duty and the East India Company, whether calico be linen or no: which he says it is, having been ever esteemed so; they say it is made of cotton woole that grows upon trees, not like flax or hemp. But it was carried against the company though they stand out against the verdict." The result is not known.

1633: The Massachusetts Colony received its first flock of sheep from England, which were scattered and given to settlers. By 1640, about 3,000 sheep were in this colony.

1634: John Pearson built the first fulling mill for treating woolen cloth in Rowley, Mass.

1635: Dutch Texel sheep from Holland were purchased by Massachusetts colonists. These were to be used in cross-breeding since the Massachusetts sheep were of low classification.

1638: The first cloth manufacture in the American Colonies was established in Rowley, Mass., by the same individual who had erected a fulling mill there in 1634, John Pearson. About twenty families had come from England and knew something of cloth manufacture, hence the project.

A spinning wheel was now valued at three shillings in Massachusetts.

The first ship to bring cotton to Boston arrived. The *Trial* had picked up the cargo in the West Indies.

1641: Ireland had a lucrative business in flax spinning for the mills of Manchester, England; much of the woven cloth came back to Ireland for sale.

1643: The first cotton manufactory in this country was established in Rowley, Mass.

1646: The French began manufacture of exceptionally fine woolens in Sedan, France. Cardinal Mazarin, the successor of the first great French nationalist, Cardinal Richelieu, sponsored the efforts.

1649: English cloth merchants were now free to trade with the world except for African ports, the Levant, and Russia.

1650: Cotton plantations were established in the colony of Virginia.

Norwich, England, incorporated its worsted manufactures.

There was a bleaching plant in Southwark, England, at this time. Shakespeare mentioned *whiting time* or *bleaching period* and described the workers in the process as *whitsers*.

1652: The Dutch, under Van Riebeck, visited Cape of Good Hope to use the cape as a base for the Dutch fleets. They found that the Hottentots were very good sheep raisers, but were interested in raising sheep for mutton rather than for wool.

1654-1658: Cromwell forbade during his tenure the exportation of sheep, raw wool or yarn to the American colonies. Cromwell knew what this would mean since he was a textile man himself, a fuller of woolen cloth. The colonists retaliated to this Non-Exportation Act by conserving their own wool and arranging for credits with Holland to purchase sheep. Agreements were also made with Spain.

Holland was receiving much woolen broadcloth from England; the material was dyed and finished by the Dutch who were very adept in this art.

1656: Some skilled English weavers slipped through the various English embargoes and settled near what is now Lowell, Mass. Land grants were given to these workers who taught their skills to the colonists.

Linsey-woolsey, one of the most popular cloths of the time, was made in a 27-inch width and it was about twice as expensive as woolen homespun. This fabric was in demand, at all times, until the War Between the States, 1861-1865. Kersey, flannel, and worsted serge were the other popular fabrics until about 1863.

1657: The Virginia Assembly offered 10,000 pounds of tobacco to any planter who exported 200 pounds worth of raw silk or cocoons per annum. These, and other bounties, were withdrawn in 1666, renewed in 1669, but no claims were ever presented.

Oliver Cromwell granted a charter for machine-made hosiery.

1660: England passed a series of acts that forbade the export of wool. These laws put teeth in prior laws that were not followed too closely in the past. These restrictions remained in effect until 1825.

1661: The government of Poland suppressed the first power loom which had been made by a citizen of Danzig because the invention, it was thought, would cause chaos among the citizenry. The inventor was subsequently drowned "to protect the poor."

A fulling mill was established in Watertown, Massachusetts.

1662: The textile industry in England was in a depressed state around this time. A commission was set up to find out the trouble. The board was composed of twelve men who made a survey, discussed the problems at hand, and then filed a report which was varied in opinion and diversified in remedial measures that should be taken. It was the consensus, however, that unemployment was caused by the English people wearing too many foreign-manufactured goods, especially silk materials, and too little of the domestic cloth.

1663: 40,000 men, women and children now employed in the silk throwing industry in and around London.

(please turn)

1664: In his book *Micrographia*, Dr. Robert Hooke, an English naturalist and scientist, mentioned the possibilities of making an artificial yarn by mechanical means.

There were now about 100,000 sheep in the Massachusetts Bay Colony.

First mention of cotton raising in another Southern colony, South Carolina.

1665: Massachusetts decreed that every household spin yarn and weave cloth in proportion to the number of females in the family. Incidentally, the term, spinster, grew out of this decree. The law required that each family make at least three pounds of wool, cotton or linen.

The islands in and around Narragansett Bay: Block Island, Nantucket and Martha's Vineyard, became centers of sheep-raising. These were good places to raise sheep since the Indians were no menace on these islands and it was difficult for the Crown agents to find out where the sheep owned by the colonists were kept. The colonists were now self-sufficient from raw wool to finished garments, and the Crown could not understand how that was possible.

1667: The *Flannel Act*, decreed after the English Reformation, stated that "dead men must be buried in woollen cloth." A wag of the time said that "it forced the dead to consume what the living were not able to purchase."

1668: The Scots began sending linen yarn to England.

England passed a resolution which enjoined "all persons whatsoever to wear no garment, stockings or other sort of apparel but what is made of sheep's wool only, from the Feast of All Saints to the Feast of the Annunciation of Our Lady, inclusive."

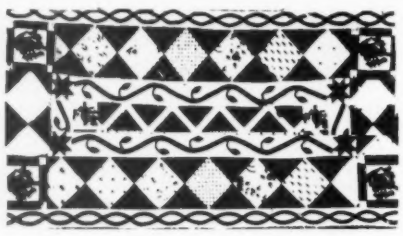
1669: England passed a law aimed at the American Colonies — "no wool, woollen yarn, cloth, serge, bays, kersies, says, friezes, druggets, cloth-serges, shalloons, or other drapery, stuff or woollen manufactures whatsoever should be exported from the colonies or even transported from one colony to another."

1671: Edmund Blood received patent rights for the carding and spinning of waste silk, probably the first effort to do so in Europe.

1675: The Massachusetts Bay Colony was now trading wool for linen with France, and wool for wine with Portugal and Spain.

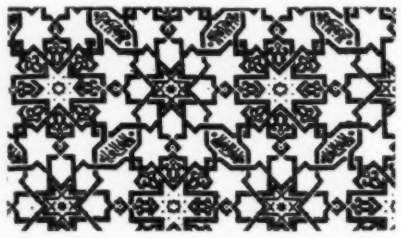
1677: Linen spinning schools were organized in England. They followed the pattern of those in Germany which had already proved to be very efficient.

1680: About this time Indian uprisings in the south, southwest, and west drove out the Spaniards from many strongholds. The Indians remembered the teachings in animal husbandry from the missionaries who accompanied de Onate almost one hundred years before this time. They tended to their flocks and kept the industry alive and thriving, knew how to cross-breed and sold much of their wool to white traders each season. The foundations of the sheep industry remained in these areas and cross-breeding began to take on scientific aspects around the time of the War Between the States and shortly thereafter.



1681: Dedham, Massachusetts, joined Rowley and Watertown in fame with the establishment of a woolen mill.

1683: The Mennonites from the Rhenish Palatinate settled in what is now Germantown, a part of the city of Philadelphia. Many of these were experienced textile workers. They introduced the art of knitting there, and contributed to the rise of Germantown as a knitting center — a position that it held for a great many years in this country. This group of Mennonites formed a plant to make linen about five years after their arrival in Germantown.



1687: A patent was taken out in England on a device which replaced the boy-helper who used to draw the cords which controlled the warp on the draw loom.

1688: James II, England, prohibited exportation of un-dyed woolen cloth; he wanted to bolster home industries since Scotland was a close competitor of England and James wanted to stifle the Scots.

1689: The first calico printworks were established in Germany at Augsburg, the beginning of this industry there. The Jeremy Neuhofers, father and son, directed the work which soon reached mammoth proportions since their product became popular on the Continent.

Sir William Dampier, who circled the globe in 1689-91, published a book, *A New Voyage Around the World*, London, 1698, in which he described fabric made by the natives of Mindinao from the "bonono tree like a plantain." What he described is now known as abaca fiber.

1693: First fulling mill for woolen fabrics established in Connecticut.

Francis Pousset, in England, received patent rights for the weaving of silk crepe; he was a Huguenot who came to England around 1685.

1695: First worsted mill in America was established in Boston. The founder was John Cornish, a comber, dyer, and fuller.

1696: Ireland was exporting wool and cloth to about every nation except England where the acceptance of Irish fabrics was forbidden. The flax and linen industry, which England tried very hard to promote, was a dismal failure. England, as a gesture, thought it would be well for Ireland to take over the industry, but there was reciprocity in their madness. Ireland did take over the industry, and made a grand success with both flax and linen, but England forbade the Irish to export wool or woolen cloth. Irish goods found in England were to be confiscated. The Lord Deputy, a Home Office appointee, had the Irish Legislature place heavy export duties on Irish raw wool and woolen cloth which Irish weavers could make cheaper than could be made in England. This action caused an exodus of Irish workers that seriously crippled business.

1698: Parliament passed the Woolen Act which forbade shipment of wool from the American Colonies to England despite the fact that England was in need of raw wool.

EIGHTEENTH CENTURY: Many European nations became interested in flax and linen. Courtrai, on the famous Lys River in Belgium, became the flax-retting city of Europe. It still holds this position despite the ravages of wars fought in that area. Flax retted in and along the Lys River is the best in the world.

Wool was still the most important textile fiber in England, as it is today. East Anglia was the most important worsted center while the West of England was noted for its woolens. Coarse woolen fabrics were being produced in North England. Cloth halls for woolens began to appear in England — Halifax, 1700, Wakefield, 1710, Leeds, 1711, 1755, 1756.

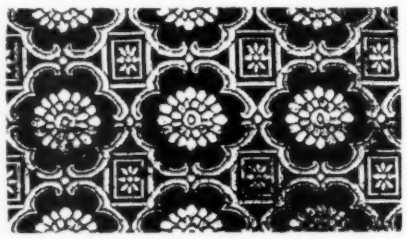
1700: In France, Olivier de Serres and M. Laffemas, somewhat against the will of the great Sully, obtained royal edicts which favored the raising of mulberry trees on plantations and the cultivation of silk. Their plan was to increase employment opportunities for the peasants. Later on, Colbert gave much time and attention to the promotion of the silk industry and offered bounties for efforts made.

Cotton goods were forbidden in England; wool and worsted fabrics were the choice because of deep-rooted tradition and the interest England had in the industry.

1701: England passed laws forbidding the importation of silks from China, France, India, and Persia.

1703: The English Treaty of Methuen with Portugal permitted the entry of English woolen goods on the condition that Portuguese wines come to England at two-thirds the duty levied on comparable French wines.

1708: King William, III, signed a law in England to prohibit the importation of Indian silk prints for inland use, on penalty of a 200-pound fine to be paid by the wearer or the seller. The law, however, was not successful since these fabrics were smuggled into the country by way of other European nations. The law boomeranged since it spurred on the popularity and sale of Indian calico and silk prints in England.



Caleb Heathcote, an industrialist, wrote that "three-quarters of the linen and wool used in the American Colonies is made domestically."

1712: England passed another law against cotton which forbade the wearing of cotton fabrics in the British Isles.

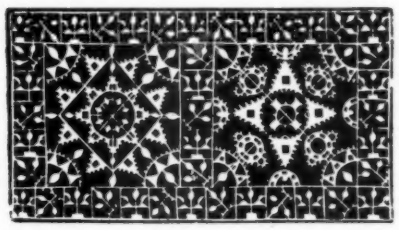
1716: There now were 30 laws in England which prohibited the importation of calico. Despite these, however, the prints became more popular than ever.

1718: The silk industry of England owes much to John Lombe of Derby. He went to Italy, disguised himself as a common laborer, obtained employment in one of the leading silk-throwing plants there, and, by bribing two workmen, was allowed to remain in the plant after working hours. He studied the machinery, made drawings, improved his findings and soon had acquired much knowledge about the manufacture of silk. The trio were discovered and he succeeded in escaping on a ship bound for England after many harrowing events. On his return to England, he built the first real throwing plant there, on the Derwent in Derby.

1724: The Dutch were now in possession of Cape Colony and tried to build up the merino sheep raising industry. This venture was not successful. When the Colony was ceded to Great Britain, the British raised the sheep with great success around Port Elizabeth, Durban, and in the Transvaal. It took them about 200 years to improve the breeds to the point where these sheep compare favorably with the best breeds in the world. About 38 million head are now raised there, most of them are merino. This is around 6% of world production.

Richard Rogers, New London, Conn., had eight looms that he used for weaving duck.

The demise of the aulnager or cloth inspector of goods for proper high quality occurred



in England. It was now the custom for the English to allow poorer quality woolens to be bought and sold. England had begun the blending of fibers in fabrics to vary the quality of the goods.

1727: In 1727, the Board of Trustees of Edinburgh established a charter to encourage, foster and protect Scotch manufactures and fisheries. At this time, the only progress made by Scotland had been in processing flax into linen yarn and fabric. In 1759, however, a branch of the silk business was set up in Paisley by transfer from Spitalfields, England.

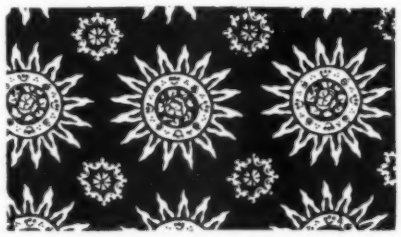
A method of bleaching by means of *kelp* (seaweed) was introduced in Dundee, Scotland, by an Irishman named R. Holden. The process was used to bleach linen.

1734: René de Réaumur, the French scientist, tried to develop an imitation of the silkworm and spider filaments by drawing out a continuous strand of some waterproofed varnish. He met with little success but left the thought and foundation for future experimentation.

1735: Governor Oglethorpe, Georgia, took eight pounds of silk with him on a visit to Queen Caroline of England. Around this time, South Carolina and Georgia were vigorously promoting sericulture.

First mention of cotton growing in Georgia.

1736: The cotton plant, while known in England, was considered mainly as an ornamental plant. England, of course, was importing cotton at this time but only about 200,000 pounds a year from cotton raising areas.



1738: John Wyatt and Louis Paul, England, invented drawing rollers to draft fibers so that spinning of yarn would be possible by machine.

John Kay, England, invented the fly shuttle.

Calico printing was now being done in Scotland. The Claytons of Bamberg Bridge, Preston, established the first English plant for this type of work a few years later.

1739: Ten thousand pounds of silk cocoons received in Savannah, Georgia. Efforts were made to establish the industry there. There is a possibility that silk reeling might have been successful in time, but the arrival of Eli Whitney's cotton gin, about fifty-five years later, spelled the demise of silk culture in the South.

1742: First cotton mill built in Birmingham, England. Because of limited power the mill was not a success.

1745: Indigo, used as a blue dye, now being raised in South Carolina. It was a very profitable crop until after the American Revolution when it was found that indigo could be imported more cheaply from the East Indies.

1748: John Wyatt and Louis Paul, England, invented the revolving cylinder, later to become an essential part of a carding machine.

Daniel Bourn, England, obtained patent, No. 268, for a carding machine. He owned a cotton mill in Leominster in Herefordshire and it appears that he was in partnership with Henry Morris of Lancashire who purchased his spindles from Louis Paul, a name to conjure with in the early textile industry. Bourn's carder, it is said, was inspired by the necessity of feeding Paul's spinning machine, invented in 1738.

1749: A silk filature was established in Savannah, Ga. Silk could now be sent to England free of duty and Georgia and the Carolinas began to take an interest in silk as a source of revenue. In due time, good sized shipments were sent to the mother country and some of the prices exceeded those accorded Italian silk, which was already of proven quality.

1754: Bourn's cotton mill in Leominster, England, burned down and with it went the interest for improvements in mechanical carding. A decade was to pass before interest was renewed.

1755: South Carolina was experimenting with silk around this time. In fact, Mrs. Pinckney, wife of the statesman, took enough silk with her on a trip to England to make three silk dresses. One of these she presented to the Princess Dowager of Wales.

1756: Cotton velvets and quiltings first made in England.

Silesian sheep were introduced into Magdeburg, Prussia, the beginning of sheep raising there. Silesian wool is now a Class One, Merino.

1758: Jedidiah Strutt, England, patented his ribbed stocking frame and he soon had a hosiery mill in operation in Derby.

Johann Heinrich von Schule, "the pioneer of modern industry in technical organization," established the first large plant of any type, when he opened his large printworks in Augsburg, Germany. By 1760 there were more than 1,500 employees in the plant.

Collapse of the wage assessment system in England was an indication of the growth of laissez-faire philosophy which was to dominate the economic thinking of the 18th century.

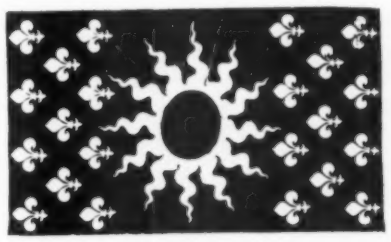
1759: Georgia evidently did make some progress in sericulture by this time. The filature that had been established in Savannah received about 10,000 pounds of cocoons for manipulation. Tobacco and cotton, however, soon sounded the death knell for silk. By 1772 the silk bubble in Georgia had burst.

1760: John Kay, England, invented the dropbox loom.

1762: Dr. Aspinwall of Connecticut sent silkworms and mulberry trees to Mansfield and New Haven in an effort to establish a silk industry in the north.

1763: The Connecticut Assembly offered 10 shillings bounty for each 100 mulberry trees planted and kept in good condition for three years; another of 3 pence was offered for each ounce of raw silk produced. In order to spread the culture, one-half ounce of seed was sent to each parish in the Colony. The plan did stir interest in sericulture and it soon took on rather good proportions.

1763-1790: Dr. Stiles, president of Yale University, was very interested in silk and kept a diary on the subject during these years. A woman and three children could make 10 pounds of raw silk worth $50 in five weeks. He did much to promote interest in sericulture.



1765: Spain finally lived up to the terms of the treaty with England made after the defeat of the Spanish Armada in 1588, and began shipping merino sheep to England. It took about 200 years for the English to obtain the prized and cherished merinos from Spain.

(please turn)

1765: Sheep from the colony of New York were now being exported to the West Indies for molasses, sugar, rum, etc.

The Stamp Act was passed and stipulated many things most disagreeable to the colonists here. The populace was forbidden to wear imported fabrics; by this time, however, the colonists were doing very well in providing their own garments from wool raised here.

1767: James Hargreaves, England, invented the spinning jenny, named in honor of his wife. Drawing of the roving on the machine was done by means of the carriage on the frame.

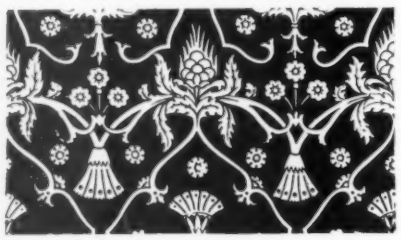
1768: George Washington had at least one yard of woolen cloth woven daily on his hand looms which, incidentally, may still be seen at Mount Vernon.

The commencement exercises of Harvard College were highlighted by the fact that all graduates wore Colonial-made fabrics.

1769: Sir Richard Arkwright, England, invented the spinning frame which did its drawing by means of rollers on the frame. He had the famous Jedidiah Strutt and Samuel Weed as partners in the enterprise. Horses were used to supply the power to turn the machines.

1770: George Washington imported merino rams to increase his flock in Mount Vernon.

A filature was established in Philadelphia



with money raised by popular subscription.

Thomas Bell, England, conceived the idea of printing calico by using flat engraved copper plates similar to those employed to print mezzotints and copies of pictures.

1770: Benjamin Franklin induced John Hewson, the first calico printer, to come to Philadelphia from England and ply his trade there. The Revolution interrupted his work and he served in the Continental Armies, being made prisoner at the Battle of Monmouth. He escaped, with a price of 50 guineas on his head, and continued his business after the war. In 1789 he received a loan of 200 pounds from the State Treasury to carry on his business.

Samuel Wetherill, Jr., a very prominent Quaker leader in Philadelphia, formed a partnership with other business leaders and established *The United Company of Philadelphia for Promoting American Manufactures.* Woolens, cottons and linens were made in a house located at the southwest corner of Ninth and Market Streets. The undertaking flourished until British occupation of Philadelphia during the American Revolution necessitated its going out of business. After the end of the war, Mr. Wetherill began business operations once more in South Alley between Market and Arch Streets and between Fifth and Sixth Streets.

1771: Robert Frost devised a machine for making coarse, square net, used for wigs.

Richard Arkwright founded the first great cotton mill in Cromford, Derbyshire, England. His spinning frames did their drafting by rollers while the twisting was done by flyers. This was the first mill in England to employ children.

Henry Marchant, Providence, Rhode Island, while in Nottingham, England, observed the following: "The wheels for spinning cotton were very curious, one woman drawing 24 threads at once. . . . In two rooms there were at work at least 130 girls all briskly singing at their work."

Maria Theresa negotiated for the importation of Spanish merino sheep into Austria-Hungary where they were established on a government experimental farm.

1772: The first American-woven broadcloth was exhibited in Philadelphia. By this time the colonists were cooperating to the fullest degree with each other in opposition to the Stamp Act which seemed to weld all the people into one homogeneous group. Contests and competitions were held locally in carding, spinning, weaving and cloth finishing, etc.

John Lee, England, invented the feeder device for carding frames.

1774: England passed a bill to prohibit exportation of cotton textile machinery.

Edmund Cartwright, England, invented the power loom and the comber frame.

William Calverly became the first person to manufacture carpets in Philadelphia.

Dr. James Ferguson, Belfast, received a premium of 300 pounds from the Irish Linen Board for his application of lime in the linen bleaching process.

C. W. Scheele, the great Swedish chemist, discovered that chlorine destroyed vegetable colors. This discovery came about through his observation, quite by accident, of the manner in which the cork in a bottle of hydrochloric acid was affected.

Prussian Blue and sulphuric acid were perfected for commercial use.

1775: Arkwright invented the coiler can attachment for the carding machine, and the flyer for slubbing and roving frames in cotton manufacture. He also took out patents for a complete set of cotton machines — carding, drawing, roving and spinning.

There were about 150 knitting frames in America at this time with Germantown, Pa., the center of the industry.

1779: Samuel Crompton, England, invented the mule spinning frame. The machine was a combination of ideas derived from the spin-

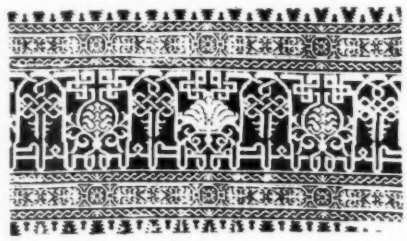
ning jenny of Hargreaves, and the spinning frame of Arkwright. Drawing of the fibers was done by the carriage idea of Hargreaves, and the roller plan of Arkwright; thus, the name mule, a hybrid. Mule spinning still exists today.

1780: George Washington visited a woolen mill in Hartford, Connecticut. He commented on the superb quality of the broadcloth made there.

A few sheep were brought to Australia by settlers from England.

The London merchant, Crawford, patented a silk doubling frame. This machine was noteworthy because it was the first attempt to devise a machine which would stop automatically when a thread became broken.

1782: English officials, apparently at the behest of woolen merchants, began to protest the use of cotton machinery which had recently been installed in England. Cotton was looked upon with disfavor and some people saw that



the rise of the cotton industry would seriously affect the woolen and worsted industry.

The Watt steam engine was brought out during the year.

1783: Bounties were granted by England for the export of certain cotton goods. England was now going all-out for cotton, and importing about two million pounds a year. Only a year previous the English were wary about the future of cotton and its possible inroads upon the woolen and worsted industries.

The popular textile fabrics of this era included "Bed tickings, Bird's-eye, Corduroy, Dimotys, Denim, Feathered Stripes, Fustian, Jean, Jeanett, Ribclure, Ribdurant, Royal Rib, Satin-stripes, Satinett, Satin-cord, Stockinett, Thicksett, and Zebray."

1785: Edmund Cartwright, England, received a second set of patents for the power loom. He also invented the warp stop-motion for a loom. Cartwright's loom was equipped with a vertical warp. Steam was first used as the source of power for textile machinery.

Bertholet, France, recommended chlorine-water for industrial bleaching of textiles. Other oxidizing agents began to be used at this time: sodium perborate, sodium peroxide, and hydrogen peroxide.

One of the first improvements in chlorine based on the findings of Bertholet was made by Javel in Paris. Chlorine was dangerous to use, its odor was pungent, and there were other disadvantages. Javel used what is now known as *Eau de Javel*, (Javelle Water). This is ideal for bleaching cottons and linens. He used a solution of potash, one part to eight of water, until effervescence began.

1785: Patrick Walsh, Kingston, Jamaica, persuaded his friend, Frank Levett, along with his family and his negroes, to settle on Sapelo Island, off the coast of Georgia. Walsh sent Levett a large quantity of cotton seeds from Jamaica and Pernambuco. This was the birth of the famous Sea Island cotton industry in this country. The resultant cotton was superior in all respects to all other staples, and soon many of the other coastal islands raised the fiber.

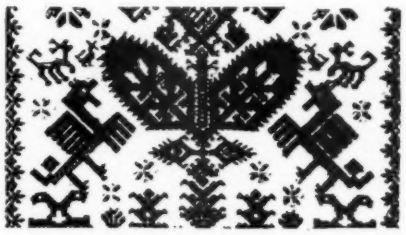
1785: Bell, England, invented printing from plates which he developed into roller printing of textiles in a short time.

There were now 20 water frame factories in England using Arkwright's patents. Ten years later the number had risen to 150 in England and Wales alone.

1786: Ipswich, Massachusetts was a lace making center in this country.

Louis XVI, King of France, bought 380 merino ewes from Spain. He desired to establish a high grade sheep industry. The sheep were placed in Rambouillet Forest, near Paris, and served as the basis for French merino wool.

1787: John Kendrew and Thomas Porthouse, in Darlington, England, obtained patents on a



machine for spinning yarn from hemp, tow, flax or wool.

Around this time steam power came into being and England and Scotland soon adopted it for driving textile machinery.

James Watt, the inventor, who was also a chemist, and his father-in-law, Mr. MacGregor, successfully used chlorine on a bleach field, the first time it was used for bleaching in England.

Cotton was now being manipulated in 143 mills in England, Scotland, and Wales.

A Scotsman by the name of McClure was the first weaver in the United States to weave fabric by hand with a fly shuttle. This took place in a mill in Bridgewater, Mass., where jean and corduroy were woven in this manner.

Tench Coxe, subsequently Assistant Secretary of the Treasury under Alexander Hamilton, Samuel Wetherill, Jr., and others formed, in Philadelphia, *The Pennsylvania Society for the Encouragement of Manufacturers and the Useful Arts*. This was an outgrowth of the old United Company formed there in 1775 and then interrupted by the Revolution. The United Company was in business as late as 1782, but this new organization, founded at the University of Pennsylvania, was the venture that now attracted considerable numbers of the industrialists of Philadelphia.

1788: Bissel, American, invented the roller gin for cotton ginning.

Cotton manufacturing in Rhode Island began under the aegis of Daniel Anthony, Andrew Dexter, and Lewis Peck, all of Providence.

Picric acid was now made available for commercial purposes.

John Fullem began operation of his stocking loom in Providence, R. I. A year later a calendering machine was set up in Providence.

The first woolen mill that used water power was founded in Hartford, Conn. Fulling mills, of course, had used water power prior to this time. Two of the stockholders were Oliver Wolcott, a signer of the Declaration of Independence, and Peter Colt, uncle of the man who originated the famous revolver.

A three-story brick mill was erected in Beverly, Mass. This was, no doubt, the first textile plant to be built in this nation. The Philadelphia mill of Samuel Wetherill, Jr., while somewhat older, was set up in an old wooden building taken over for the purpose. The Beverly mill, however, closed its doors in 1807 for lack of orders. The mill trademark, brought out in 1788, was the first to appear on textiles in this country.

1789: Samuel Slater sailed secretly from England for America. He came to Providence, R. I., where he formed a partnership with Moses Brown and William Almy. He began work on building his machine solely from memory since England forbade exportation of any machinery or plans for machines. The mill he built in Pawtucket, R. I., was named after him.

Captain Waterhouse, a native Australian, returned there from a voyage to the Cape of Good Hope with 29 merino sheep. The sheep were of Bengal or Dutch origin.

First cotton mills begun in the South; mill erected near Statesburg, S. C., while a second one began operations on James Island, near Charleston, S. C. Mules actually furnished the power for the latter mill.

The first woolen mill in Connecticut was built by John Scholfield in Montville.

First corduroy fabric made in this country in Worcester, Mass.

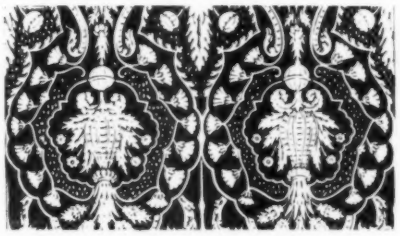
The first advertising of textiles in this country was done by Beverly Cotton Manufactory in December; the agency was Baker & Allen.

1790: An English mill that had been equipped with 400 looms made by Cartwright was burned to the ground. The workers were against "modern textile machinery." Cartwright's development of the loom had effectively supplemented the work done by Richard Arkwright.

Around this time, the Dutch tried to revive the long dead sheep industry in Africa. The Dutch of Cape of Good Hope imported 4 ewes and 2 ewes from Holland that had been given to Holland by the King of Spain. This small flock served as the nucleus for future sheep raising by the Dutch in their holdings in Africa.

Josef Leitenberger, Germany, invented a block printing machine that was a vast improvement on all others used up to this time.

Herman Vandausen, a German calico printer,



settled in East Greenwich, R. I., and began the art of block printing there.

The Northwest Fur Company was founded by Canadian merchants with headquarters established in Montreal. By 1803 trading posts had been established all the way to the Pacific Coast.

1791-1810: America shipped 400 bales of cotton to Europe. In 1800, after the cotton gin of Eli Whitney became an actuality, close to 30,000 bales went to England and the Continent; by 1810 the number was close to 180,000.

1792: Kirk and Leslie, Americans, received patents for the first American loom.

1792-94: Eli Whitney, American, invented the saw gin for the ginning of cotton.

1792-1801: Joseph Marie Jacquard, France, invented his famous Jacquard loom which made it possible to control each and every warp end so that it could be raised or lowered at will to form intricate design. He was a friend of Napoleon who decreed that a pension be given him in his later years of life.

1793: The first American-built wool carding machine was made in Newburyport, Massachusetts. It was set up in a mill in Byfield village.

Three pedigreed merino sheep were sent to Andrew Craigie of Cambridge, Massachusetts, by William Foster, a Bostonian, who obtained the sheep in Spain. Mr. Craigie, not knowing the value of the sheep, had them slaughtered and used as food. Ten years later this same Mr. Craigie paid one thousand dollars for one merino ram.

The Slater Mill, Pawtucket, R. I., was now spinning yarn by the Arkwright System. Slater, in his youth, had been apprenticed to Jedidiah Strutt, a partner of Arkwright. He spent eight years with Strutt, the latter part of the time as superintendent of the mill in Belper, England. Slater's original finisher card and his 48-spindle spinning frame are now in the Smithsonian Institute, Washington, D. C. Arkwright's work and influence bore fruit with Slater's accomplishments in America.

The Schofield brothers emigrated from England to the United States. They were master mechanics in the field of making woolens and worsteds on power looms and were the first to

attempt the manufacture of woolen cloths in this country by power-driven looms.

Under the sponsorship of Samuel Slater, Benjamin Shepard erected a textile mill in Wrentham, Mass.

1794: Byfield, Massachusetts, is known in textile history as the home of the first mill to be run by water power.

Cotton production, because of Eli Whitney's invention, rose to about six million pounds.

Spanish merino sheep introduced into the Argentine and the present nation of Uruguay, which along with Paraguay now has more sheep per square mile than any other two wool growing areas in the world.

The second cotton mill in Rhode Island was founded by Colonel Job Green and John Allen, in Warwick. In 1799 the mill was bought for $2,500 by Almy & Brown Co.

Three Frenchmen, Schaub, Tissot, and Dubosque, set up a calico printing mill in Providence, R. I. They performed their calendering by creating friction with flint stone.

The first successfully operated woolen mill in this country, with power-driven machinery, was built in Newburyport, Mass. John and Arthur Scholfield were the managers.

James Davenport, an American mechanic, received the first American patent on any kind

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of textile machinery from the government. On February 14th, his carding and spinning patents were granted and he established the Globe Mills, north end of Second Street, Philadelphia, Pa. His mill wove linen and hemp fabrics by water power. The labor was furnished by boys who were able to spin in a ten-hour day 290 feet of hemp or flax, and one boy could weave fifteen to twenty yards of sailcloth a day.

About this time, in England, woolen fabrics were classified as follows: woolens were made from short carded wool; worsteds from long combed wool; with a third group of materials being made from combed worsted warp and carded wool filling. Incidentally, the word stuff at this time implied a fabric made of both worsted warp and filling.

The following worsted fabrics were being featured in England at this time. Many of them are still made although present-day spelling differs somewhat — baize, bombazine, callimanco, camlet, crape, drugget, duroy, estamene, russell, lasting, poplin, sanford, shalloon.

1795: Several knitters from Nottingham and Leicester, England came to Germantown, Pa., to augment the number of workers in this growing knitting industry. At this time, Germantown was the knitting center of the country.

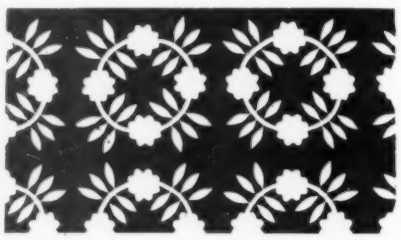
The first mill to manufacture woolen goods in Maryland was founded in Elkton, the Cecil Manufacturing Company under the direction of Col. Henry Hollingsworth.

1797: Captain Macarthur began cross-breeding sheep in Australia and purchased various types of rams and ewes. He watched his efforts and saw that Australia could become a world wool-raising area.

1799: About 200 merino sheep from Spain were added to those bought by Louis XVI in 1786. These sheep were the nucleus for the present Rambouillet merino breed of sheep, Class One wools in wool grading.

Robert Miller, Glasgow, invented a power loom; adapted by John Monteith in 1801. There were 200 of these looms soon at work in a plant in that city.

1800: Ireland's exports in linen fabric reached 25 million yards.



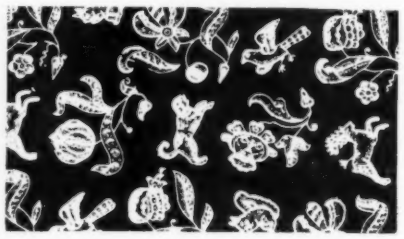
Progress was now being made in our own Southwest with sheep raising. Churro, the low grade sheep left there by Coronado and de Onate, had continued to multiply. These descendants of the original sheep were now being cross-bred and the quality of the wool was being improved.

Importation of women's ready-made clothing from Europe begins the story of apparel made outside the home.

1802: Chancellor Robert R. Livingston sent six rams and a flock of Rambouillet sheep from France to his estate on the Hudson river. Cross-breeding produced good results. His *Essay on Sheep* is the first paper written about sheep husbandry in this country.

Colonel David Humphrey, American, sent 100 choice merino rams from Lisbon, Portugal, to Derby, Connecticut. Nine died on the way over but the nucleus served as the basis for the present merino sheep industry in this country. Ohio is now the center of this industry.

Sir Robert Peel, England, brought out the



resist method of printing textile materials. He bought the idea from a man named Grouse, a commercial traveler, for five pounds, less than $25. The principle was to print the goods with wax or some other substance that would resist the dye. After dyeing, when the wax was removed the figures would be seen on an undyed background. It is really a type of batik dyeing which developed to great proportions.

1803: Captain MacArthur visited London with some samples of his Australian wool and with some help set up plans for the colonization of Australia. He promoted the Pastoral Company of English Investors to aid him.

Radcliffe and Ross, England, took out patents for the takeup of cloth by the motion of the lathe, and also for new methods of warping and dressing. These patents were taken out in the name of Johnson, an employee, who received a bonus of 50 pounds for the favor.

William Horrocks, Stockport, England, patented looms at this time. In 1805 and in 1813, he improved his efforts and brought out what was known as the Crank or Scotch loom.

1804: First cotton mill in New Hampshire established in Ipswich.

The first wool spinning machine in operation at Peacedale, Rhode Island.

1805: First power looms successfully operated in England.

The Pearce Manufacturing Company founded a blanket mill in Harmony, Penna. Incidentally, this plant is still operating and has the distinction of being the oldest blanket mill in the nation. It is now located in Latrobe, Penna.

1808: Lonsdale Manufacturing Company founded in Lonsdale, R. I. Still flourishing.

The King of Spain sold 2,000 of his best merino sheep to England because it was feared at the time that the armies of Napoleon would overrun the country. Other favored nations were also able to obtain some of the prized merino flocks.

The embargo on foreign goods stimulated the woolen manufacturing industry in the United States. Up to this time, homespuns and tweeds were popular. With the rise of the merino sheep industry in the northern part of the country, broadcloths of several types became very popular. The price of merino grease wool rose from 75 cents to over $2.00 a pound.

1809: John Heathcoat invented the bobbinet lace-making frame.

Northbridge Cotton Mfg. Co., established in Northbridge, Mass. Paul Whitin was one of the original founders.

Daniel Day built a woolen mill in Uxbridge, Massachusetts.

Parker & Hugh, the forerunner of the present Parker, Wilder Co., Inc., began operations in Boston. The latter concern was set-up in 1850.

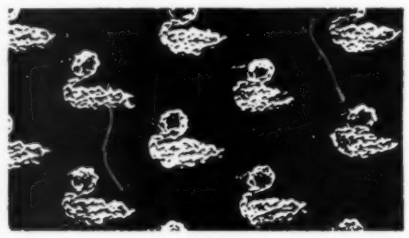
1810: Napoleon became a patron of the flax and linen industries. Philippe de Gerard was the winner of a prize offered by the Emperor for improvements made in machinery to be used in linen manufacture. Although de Gerard soon passed into oblivion, his ideas and efforts laid the foundation for the types of machinery used in linen manufacture to this day.

William Jarvis, U. S. Consul in Lisbon, sent 4,000 merino sheep to his home in Vermont. Within a year this state was the leading merino area in the nation.

Rodney and Horatio Hanks built a small mill in Mansfield, Connecticut, to make sewing silk and twist. The Hanks brothers used water power and built their own machinery in their 12-foot square mill.

London, Tolland and Windham counties in Connecticut were producing a combined total of about $30,000 worth of silk annually, and about $15,000 worth of waste silk.

The invasion of Spain by two hostile armies during the Napoleonic Wars caused over 20,000 pure-bred merino sheep to be sold to Americans to prevent their confiscation. Prior to this time, the Spanish Government forbade the exporta-



tion of sheep, except when the King of Spain presented flocks to the principal crowned heads of Europe. Of course, sheep were regularly smuggled out of Spain.

The first regular machinery for cotton manufacturing was established in Holmesburg, Pa., by Alfred Jenks. Jenks, who was a disciple of Samuel Slater, also invented a power loom for weaving checks in 1830.

1811: De Witt Clinton, Governor of New York, decreed that the Senate of the state appear at the next session in cloth made of American manufacture.

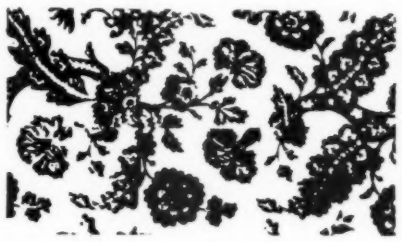
1812: Merino wool, because of the embargo, now sold for three dollars a pound in the grease state. Our own embargo acts on foreign products did much to strengthen the textile industry.

There were now 38 cotton mills in Rhode Island with a total of over 30,000 spindles. Three years later, at the close of the War of 1812, there were 99 mills, over 75,000 spindles.

The War of 1812 threw the country on its own resources, and the household industry was taxed to capacity to supply cloth and blankets for the armed forces. Broadcloth was sold for $8 to $12 a yard. The United States became sheep-raising conscious and from this time forward, the sheep industry thrived and became a very important item in our economy.

Cotton manufacturing was making rapid strides in England. There were over 4½ million spindles working on mule frames which were using 40 million pounds of cotton annually. 500,000 persons were employed in cotton manufactures at this time.

1812-1815: The introduction of trousers was an outgrowth of the War of 1812. The garb was worn as a revolt against British imperialism, which was personified by men dressed in knee breeches.



1813: John Leavers perfected a machine able to make practically all types of lace.

Michael Schenck, a native of Lancaster County, Pennsylvania, founded the first successful Southern cotton mill in Lincolnton, N. C.

Around this time the Rocky Mount Mills in Rocky Mount, N. C., were founded. This mill has the distinction of being the oldest cotton plant in North Carolina still operating on the original site. For well over 125 years the management of the mill has been in the hands of the Joel Battle family.

William Gilmore landed in Boston, Mass. He had a great knowledge of the Scotch dressing frame and the Scotch power loom. He tried in vain to interest the Slaters in the weaving end of the textile industry. Finally, he did form a partnership with John Slater. The War of 1812, however, caused them to cancel their plans to build power looms.

1814: The textile industry in this country had become such an important factor that merino wool rose in price to about four dollars per pound. The price of a merino ram increased from about $500 to $1500.

Creighton, England, devised a cotton opener with lap attachment.

The sheep population of the United States increased from 7 million head to over 14 million head. The War of 1812 was the chief reason for the rise, along with our favorable economic status at this time.

1814-1835: The last remnants of the English cloth guilds disappeared. The guilds were not able to cope with the volume of men, material, machinery and money involved in the factory system.

1815: With the War of 1812 closed, British manufacturers began to come into our markets, thereby causing a drop in prices. Sheep raising began its decline. Vermont, Massachusetts, and Pennsylvania had the bulk of the sheep in this country. The du Pont family of Delaware, around this time, had a flock of about 4,500 sheep. 746 were of the pure merino type.

First mill for the weaving of silk ribbon, trimmings and fringes established in Philadelphia under the aegis of William H. Horstmann.

At this time there were 170 textile mills in America. There were about 135,000 spindles in operation.

1816: Founding of Draper Company, Hopedale, Mass. Ira Draper invented the loom temple and an improved fly-shuttle hand loom; the first self-acting loom temple of Draper's was the second American textile invention.

England now had about 2,400 power looms in operation.

The first power loomed goods in this country sold by the Waltham Manufacturing Company, Waltham Mass.

There were 170 textile mills in this country; Rhode Island and Massachusetts were the two leading textile states.

M. I. Brunel invented the circular knitting machine.

The application of power to textile machinery began to break up the household industry in textiles. By 1816 only 5% of our textile manufactures were made in factories but from this time on factories began to spring up in New England. This year may be said to mark the beginning of the woolen industry in America.

1817: Joel Battle, Rocky Mount, N. C., founded a cotton mill along the rocky bed of the Tar River. This plant is the oldest cotton mill in the South still in operation. Burned during the War between the States, it was re-built and continues to function. The Battle family is still prominent in the operation of the plant.

Gilmore and Daniel Lyman, in North Providence, R. I., formed a partnership to build looms. By the end of the year they had turned out 12 looms, all of which were in operation.

The first power weaving done in Fall River, Mass., under direction of Dexter Wheeler.

1818: Medway, Massachusetts became the home of the first machine-made lace plant in America.

Ira Draper, American, invented the self-moving temple. This invention enabled a weaver to run two looms instead of the customary one.

The first knitting mill in New England was built in Ipswich, Mass. In 1818, Benjamin Fewkes and George Warner, stocking knitters, had smuggled a knitting frame out of England by burying it under a cargo of salt to avoid a payment of 500 pounds export duty. This machine became the core of the knitting industry in Ipswich.

1819: George Rapp, founder of the Cooperative Colony in Harmony, Indiana, fostered what is known at present as the Ohio-Delaine breed of sheep which is still the best in this country.

1820: Our cotton production approximated 125 million pounds.

There were 14,150 power looms in England at this time.

Lt. John White, U. S. Navy, brought samples of abaca to the Navy Yard, Salem, Mass. The samples were well received and demand for the fiber increased steadily, particularly during the later era of the clipper and whaling ships which made Salem famous in maritime circles.

1821: Ireland's exports of linen reached 43 million yards of fabric; spinning of yarn and weaving of fabric were done by hand and not by machine.

About 325 bales of Australian wool brought high prices in the London market.

1822: First cotton mill in Lowell, Massachusetts.

D. & J. Anderson Company founded in England; reputed to be the oldest textile concern still in business there.

Samuel Slater began the manufacture of textiles at Amoskeag Falls, N. H. This was the beginning of the Amoskeag Mills, Manchester, N. H.

One of the greatest improvements in any type of machinery was the famous Compound Gear device of Asa Arnold of Rhode Island. He succeeded in combining a train of three bevel gears so as to regulate the variable velocity needed for winding filaments of cotton onto the bobbin of a roving frame. Although the invention was in use at this time, the actual patent was not taken out until January 21st, 1823.

India began the raising of abaca on a commercial basis; the fiber is still raised there to considerable degree.

1823: First power loom in operation in this country, Southbridge, Massachusetts.

Founding of the famous Slater Woolen Co., Webster, Mass., a well known mill for years but now extinct.

1824: Stephen Wilson devised a new method of weaving velvet; it was the weaving of velvet double, face-to-face, and then cutting the two fabrics apart.

George Danforth took out patents for his Taunton Speeder — designed for cotton manufacture.

The first company in America to build mule spinning frames founded in Pawtucket, R. I.; the James Brown Machine Shop.

Ipswich, Mass., with large numbers of knitters from Nottingham, England, became the knitting center of America at this time. South Boston, Mass., and Belmont, N. H., were also knitting areas. Augustine Heard of Ipswich put the knitting industry on a firm footing.

1825: First men's clothing factory in this country was established to make sailor suits.

There was formed in England a public company that was incorporated under the name of the British, Irish, and Colonial Silk Company with a capital of one million dollars. Ireland was chosen for sericulture but the enterprise was a complete failure.

Roberts of England obtained patents on the self-acting mule frame.

New Bedford, Massachusetts, was a great cotton center and referred to as the Bolton of America.

Wet-spinning method of spinning linen yarn began in Ireland. This sounded the death-knell for the hand-processing of flax into linen yarn.

(please turn)

Mathias Baldwin, subsequently of locomotive fame, inaugurated the first American production of engraved metal rollers for calico printing. Used by established calico printers in and near Philadelphia. Around this time a cotton printing mill established in Stockport, N. Y. was capable of printing 300 yards a day.

Even at this late date it was an offense, punishable by death, to export sheep from England.

A model of the Compound Gear, brought out in 1822 by Asa Arnold of Rhode Island, was taken to Manchester, England, and an Englishman, Henry Houldsworth, Jr., managed to appropriate the action for his own use. He took out a patent for himself and called it the English Equation Box, sometimes known as the *Bag of Tricks*. Consequently, Arnold did not receive any of the pecuniary advantages that he should have for his outstanding work.

The Erie Canal, connecting the Great Lakes and the Atlantic seaboard, caused the development of the Ohio and Mississippi Valley areas as important wool-growing sections. Prior to this time all wool not consumed by the grower had to be sent to New Orleans by river routes.

Anawan Manufactory, the first of the famous Borden mill organization in Fall River, Mass., began operations.

1826: The boom in silk in this country got under way by means of the tree, *moris multicaulis*. This mulberry tree was used in China, and Gideon B. Smith of Baltimore, Md., imported it into this country by way of the Philippines and France. Smith's trees, when compared with the black or the Italian white mulberry, far outstripped these by producing larger leaves and maturing quicker.

Paul Moody, one of the incorporators of the Merrimack Mill, was the first man to use belts for transmission purposes for power from the engine to the shafting on the several floors of the mill.

English patents for the speeder frame of Danforth's, brought out a year before this, were obtained by an inventor named Dyer, Manchester. The original Taunton speeder replaced the fly frame in England to considerable degree.

1828: William H. Horstmann brought the first Jacquard looms, shipped to this country from France, to Philadelphia.

The famous Henry Clay Tariff made the raising of sheep and the manufacture of cloth profitable enterprises here.

The English now recognized that Australian wool was superior in all qualities and characteristics when compared with British wool; and it went into the best of English fabrics.

Thorp of England obtained patents for his ring spinning frame.

First steam-driven flax spinning mill built in Belfast, Ireland.

Athens Mfg. Co., founded in Athens, Ga., by Messrs. Clayton, Dearing, Nisbet and Walker; the first successful cotton mill in that state; at present a unit of Chicopee Mfg. Co.

John Sharp invented the ring spinning frame in this country.

The Danforth, or cap, spinner was invented by Charles Danforth of Paterson, N. J. An Englishman, John Hutchinson of Liverpool, appropriated the idea in 1830 and the invention became popular in England and on the Continent, chiefly for spinning filling yarn.

Boston Sail Cloth Factory organized to make sailcloth; the site was on the present Boylston and Tremont Streets in Boston, then known as Frog Lane and Holyoke.

Addison and Stevens received patent rights for a traveler or wire loop which slid around on a single ring, and from this the present form of ring spinning has been derived and adopted by manufacturers throughout the world.

Gilbert Brewster invented a roving frame in Poughkeepsie, N. Y. This machine provided temporary twist to the roving during the passage from rolls to spools by passing the roving between two leather bands, or belts, moving in opposite directions. This was called the Eclipse Speeder and it had considerable use for quite some time because of the small cost of the frame and the large production received from it. The Compound or Equation Box replaced it in popularity around 1835.

1829: Johannes Schwarzenbach founded the concern now known as Schwarzenbach Huber Company. Mill established in Thalwill, near Zurich, Switzerland. By the end of the 19th century, Schwarzenbach enterprises were in England, France, Germany, Italy and this country. First American plant established in Hoboken, N. J.

1830: Australia became decidedly merino-wool conscious and the saying was "Put everything in four feet." At the present time, this country produces about one-quarter to one-third of the world's supply of wool and eighty-five percent of it is merino stock. About one-sixth of the sheep in the world are raised there.

Roberts invented the quadrant for the mule spinning frame.

Josué Heilmann, Alsatian, invented the single-nip type of combing machine. He conceived the idea from watching his daughters comb out their hair.

Patents taken out for the first circular knitting frame.

The Middlesex Company, Lowell, Mass., founded; in its day it was known as the world's largest carded-woolen mill.

Fales and Jenks Machine Co., Pawtucket, R. I., sold its first cotton textile machinery.

Williams became the brand name for the shuttles manufactured by Watson-Williams Co., Millbury, Mass.

The United States had enough sheep to supply the needs of all the woolen mills of the country. Western Massachusetts, Vermont, and up-state New York expanded sheep facilities to considerable degree. By 1850, however, because of many factors, Ohio took the lead in the merino sheep industry. As man "went West" so did his animals.

The first inventor to build a sewing machine in Europe was Barthelemy Thimmonier of France. His machines, unfortunately, were destroyed by workers who feared for their jobs. Thimmonier's machine was of the chain-stitch type and he was interested in making uniforms for the French armies on a mass production basis. Opposition, however, caused him to give up his plans.

1831: *Indian Head* trade name used on sheetings made by Nashua Manufacturing Co., Nashua, N. H. Name registered in Nov., 1871.

In the past six years many clothing factories for men's clothing came into being; they originated in the so-called Slop Shops which catered to clothing for sailors.

Whitin Brothers, Whitinsville, Mass., bought the Northbridge Cotton Mfg. Co., and John Whitin developed and patented his improved picker frame. The two Whitin mills, at this time, had a combined total of 3,100 spindles.

The ring spinning frame developed by Sharpe in 1828 had been greatly improved by this time and was taking on added importance.

(To be completed)

PLAY TEXTILE DETECTIVE

. . . spot the out-of-place word

In each case, one of the four terms does not belong with the other three. Underline your choice and refer to the section below for proper answers and explanations. Score 4 points in the space provided for each correct answer. 64 passes; 74 is fair; 84 is excellent.

*1.*____	Plain	Twill	Basket	Jacquard
*2.*____	Grosgrain	Bengaline	Piqué	Taffeta
*3.*____	Mohair	Worsted	Vicuna	Alpaca
*4.*____	840	112	128	140
*5.*____	Madras	Plissé	Blister	Seersucker
*6.*____	Chambray	Oxford	Gingham	Check
*7.*____	Denim	Poodle	Ratine	Eponge
*8.*____	Ottoman	Challis	Taffeta	Faille
*9.*____	Voile	Organdy	Dimity	Cambric
*10.*____	Worsted	Acetate	Wool	Silk
*11.*____	Orlon	Nylon	Rayon	Dacron
*12.*____	Vicara	Dynel	Acrilan	Orlon
*13.*____	Corduroy	Wilton	Velveteen	Velvet
*14.*____	Buckram	Tarlatan	Crinoline	Muslin
*15.*____	Harris	Glen Plaid	Scotch	Donegal
*16.*____	Monk's Cloth	Hopsaking	Basket	Cretonne
*17.*____	Damask	Brocade	Jacquard	Terry
*18.*____	Birds-eye	Piqué	Waffle	Broadcloth
*19.*____	Viscose	Acetate	Bemberg	Dacron
*20.*____	Sanforized	Mercerized	Napped	Bleached
*21.*____	Felt	Woven	Knitted	Plaited
*22.*____	Cretonne	Duvetyne	Chintz	Calico
*23.*____	Yarn or skein	Piece	Duplex	Stock
*24.*____	Covert	Gabardine	Denim	Zibeline
*25.*____	Napping	Genapping	Gigging	Teaseling

Correct Answers and Explanations

1. *Jacquard* is not one of the basic weaves; the others are.
2. *Piqué* has vertical cord; others cross-wise cord.
3. *Worsted* is a woolen fiber; others are hair or specialty fibers.
4. *840* is cotton yarn standard; others are sheeting counts.
5. *Madras* is a striped shirting; others are pucker-finish cloths.
6. *Oxford* has bulky cotton filling; others do not.
7. *Denim* is cotton, left-hand twill cloth; others have shaggy face.
8. *Challis* does not have any cord effect; others do have a cord.
9. *Voile* is very soft; others are rather stiff.
10. *Acetate* is a cellulose derivative fiber; others are animal fibers.
11. *Rayon* is cellulose fiber; others are true synthetic fibers.
12. *Vicara* is protein fiber; others are acrylics.
13. *Wilton* is always carpeting; others are not. All are pile fabrics.
14. *Muslin* is printcloth or sheeting; others are heavily sized.
15. *Glen Plaid* is type of plaid; others are woolen tweeds.
16. *Cretonne* is printed cotton; others are basket weave fabrics.
17. *Terry* is pile fabric; damask and brocade are Jacquards.
18. *Broadcloth* is plain cotton fabric; others are piqués.
19. *Dacron* is synthetic fiber; others are of cellulose base.
20. *Napped* is the result of physical treatment; others are the result of chemical treatments.
21. *Felt* is made without yarn; others are made with yarn.
22. *Duvetyne* is napped fabric; others are printed cottons.
23. *Duplex* is a type of printed cloth; others are types of dyeing.
24. *Zibeline* has long nap; others are only slightly napped.
25. *Genapping* is a singeing operation; others cause nap on goods.

THE CONSUMER

The millman, the converter, the apparel manufacturer, the retailer, the retail clerk . . . all constantly use textile words and phrases as selling blandishment . . . all assuming that Mrs. Consumer knows what they're talking about. Sadly enough, a good deal of it is incomprehensible to her. And so writer Cora Carlyle gathers a

Q. I have a set of Fiberglas draperies in my bedroom. They are window sill length, pinch-pleated, and printed in a floral motif. The tag says *washable*, but I would like to know just how to wash them.

A. The method of washing depends on how badly soiled the curtains are. If only dusty, soak in a detergent and warm water with plenty of room in the tub so that all surfaces are exposed to the solution. Stir slightly with a long spoon, but do not squeeze since the fibers may crack. Tip out the water and let in warm rinse water. Then repeat this treatment. Lift out the fabric dripping, and hang over a towel-bar or clothesline in the shade. Smooth out all wrinkles gently with the hands. In a very short time, the draperies can be hung again at the window. The material used for the pinch-pleats may lose some of its stiffness, but this cannot be helped.

If there are any stains on the Fiberglas from greasy soot, you will need to treat them prior to washing. Lay the fabric right side up on a surface such as a porcelain drain board or a Formica table; using a sponge or a very soft brush, stroke gently in the stain area with detergent and water. Be very careful doing this because the fibers may become roughened. The dirt is on the surface only and needs only a little urging to become dislodged. As you no doubt know, there will be no shrinkage and ironing is not necessary.

Q. Is it possible to treat carpets and rugs so that they will not become dirty and unsightly so quickly? Can this treatment be done at home?

A. Yes in both instances. The Mohawk Carpet Mills, Amsterdam, New York, has developed a soil retardant that is now used widely in the rug cleaning industry. Tests show that rugs treated with this retardant will stay clean five times as long. The solution used fills in the pores and the tips of the fibers so that the dirt does not become imbedded and can be removed easily by ordinary vacuum cleaning. The retardant can be used on any fiber now being used in the manufacture of carpets and rugs. For use at home, the same solution can be purchased under the name of Dellay. A pint is enough for a 9 x 12 rug, and it is easily applied by spraying on the rug through a spray attachment on the bottle.

Q. I have not had satisfactory wear from a nylon and cotton blouse. First, the fabric split between the shoulders and at the elbows; second, during pressing small holes appeared. Can you explain?

A. We are of the opinion that the cause of your first complaint is the same as that responsible for similar breaks we have seen: the nylon yarn was too low in denier, hence too weak to withstand tension and strain during wear. Some manufacturers, striving to produce a delicate fabric, have used 15-denier nylon in the warp. One manufacturer states that he uses 30-denier or more, and never has this trouble at all. It is suggested that you talk over the problem with the store where you made the purchase.

The second complaint was perhaps caused by too high an ironing temperature. In ironing or pressing any fabric composed of two or more fibers, the iron must be set for the fiber which calls for the lowest temperature. In other words, in pressing a cotton and nylon fabric, if the iron temperature was set at *cotton*, it would be too hot for nylon, causing the fibers to fuse or melt. What appears to be small breaks or holes would result. We suggest that you be most careful about iron temperatures to get good service from the new blended fabrics.

Q. I understand that materials made of spun Dacron and cotton, so popular today, need several finishing processes in order to make them ready for use. Is this true, and if so, what are these processes?

A. Seven procedures are necessary to finish a fabric of spun Dacron and cotton and give it the proper appearance, appeal and performance.

1. Mercerization: For luster and dimensional stability.
2. Heat Setting: For shape retention.
3. Brushing: To bring all fuzziness to the surface.
4. Singeing: To remove all excess fuzz from the surface.
5. Bleaching and Dyeing: To assure pure whites and vat colors fast to light and to washing.
6. Application of Non-Static Softener: To eliminate clinging.
7. Shrinking: To assure washability.

If any of the above steps are omitted, the appearance and performance of the garment may suffer.

Q. I have foam rubber pillows on my beds and also some couch cushions made of the same product. Is it possible to wash these in my washer?

A. Yes. First of all it is suggested that if there are solid color or printed ticking covers you remove and wash them separately. These are practically sure to have been dyed with vat colors so that they can withstand a thorough washing to remove all stains such as perspiration, cosmetics, hair preparation, etc.

As for the pillows, place them in washer with detergent and water at not over 100° Fahrenheit. This temperature is very important since a higher one will affect the rubber. We do not know what kind of washer you have, but, in any case, the washing time should be very brief — half a minute or so should be ample. The short time is necessary to prevent breaking down the foam structure.

WANTS TO KNOW...

group of typical Mrs. Consumers before each issue goes to press . . . asks them what they'd like clarified in textile terms . . . and puts the questions to Dr. George Linton, Textile Editor. Here is the latest group, and the answers may provide illuminating information for the benefit of many readers.

Now, must follow two rinsings, also at water temperatures below 100° F., and these should be brief but thorough. For drying, place the pillows in an old pillow case, or pin sections of an old sheet about them snugly (if not snug, bits of the rubber may break or chip off). Tumble or spin a very short time to remove most of the moisture.

Remove from the sheet or pillow case and place flat on a terry towel to finish drying. When completely dry (this will take time), replace the ticking covers.

Q. I like sequins very much but there is one respect in which they do not give satisfaction: they are never fastened securely. I often note a little thread hanging and at the end there is the sequin. Then, when I give the thread a litle pull it comes out very easily. Just how can I keep these sequins from coming loose?

A. When you see a loose thread, take thread and needle and secure the last sequin in that row, sewing through the sequin hole and fastening securely. It is practically necessary to tie into a knot, with your sewing thread, the loose thread itself, otherwise the sequins will become loose again.

Originally sequins are sewed on by a process which resembles the chain stitch and there is no lock between the sequins. Once the end of the thread becomes loose, the sequins will become lost unless you secure the end. We do believe that this is a problem that should be looked into by apparel manufacturers.

Q. I have a spun rayon suit (the tag says *all rayon*), that has been damaged by moths. I thought that moths attacked only animal fiber materials. Kindly explain this phenomenon to me.

A. Of course moths do prefer wool and other animal fibers. The protein content appeals to them. However, if they cannot find wool, camel hair or comparable fibers, they will seek protein food stains on any other fabric — cotton, nylon, rayon, acetate, etc. To get at the protein food in stains they will actually cut away unwanted fibers, often doing much damage to fabrics.

An interesting example of how moth larvae attack blends of wool and cotton was recently revealed by the National Institute of Dry Cleaning. It was found that greater damage was done to a blanket of 25 percent wool and 75 percent cotton than to an all-wool blanket because the moths had to cut away so much of the non-wool fiber in order to get at the wool content that larger holes resulted than those that would ordinarily appear in an all-wool blanket.

In order to protect your clothes from moth damage have them dry cleaned or laundered regularly. Food stains, incidentally, may be invisible but, if present, the moths will likely find them in any type of garment.

Q. I have two silk blouses which are labeled *Habutai Silk*. The tag also says *Special Finish, wash by hand*. Should I launder these some special way? These blouses are sheer and attractive, and I would like them to keep their original appearance.

A. Many of these blouses now on the market have been brought by men coming back from the Far East. Others are made here from imported fabric. Habutai silk is a lightweight, sheer material of long standing prominence in the textile industry. Of late, however, fabric of this name has been too light to stand up alone in wear. When imported, there is no way to tell what type of finish was given the goods. It is therefore recommended to use pure soap flake suds in lukewarm water for washing. Dip the blouse up and down, do not rub, twist or wring; do not soak, and work quickly during the action. Rinse in lukewarm water and roll in a terry towel to extract the excess moisture. Then hang on a hanger and smooth the blouse into shape. Iron with a warm iron. These precautions are vital not only to preserve the finish, but to take care of any coloring that might be in the fabric.

Q. Is it really necessary to use blueing in doing a regular family wash?

A. Blueing is actually an easily soluble blue dye which makes fabrics look whiter because it covers the yellowish or greyish tint in fabrics which develops as they age. Some of the blueings on the market now contain an added fluorescent dye, which results in a whiter and brighter appearance. Blueings are also used on light colored materials for the same reason.

Blueing comes in several forms: cubes, balls, granules, liquid, flakes, beads and other forms. Directions on the package should be followed carefully to ensure best results. For instance, solid blueing goes into the last rinse water with constant agitation or it will have the tendency to settle; liquid blueing is added to clean water and stirred in *before* the fully rinsed clothes are added. Flake and bead blueings are used in the wash water, as one has a soap base and one a detergent base.

Q. I have read of *Tufton* in the papers and understand that it is a rayon rug material. Can you tell me something about this product?

A. Tufton is the name for a group of special carpet fibers made by the American Viscose Corporation which result in luxury carpets at a low price. The fibers are engineered to provide resilience, resistance to soil, continued luster, and good wear. A quality control program has been set up for the Tufton Label. Included points cover density, colorfastness, backing fabric and other essential basic features.

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